

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

NOVEMBER, 1965

35¢ PER COPY



COLOR IT FRIENDLY



SQUARE DANCERS HOLIDAY IN EUROPE

November 1, 1965

Dear Friends,

Since we began taking square dance tours to Europe five years ago we have become firmly convinced that there is no finer way to travel than in the company of other square dancers. In laying out a tour, such as the one you will find described in the special booklet bound into the center of this issue, we plan each stop in each city of every country with the care that we would devote to a tour that the two of us would enjoy taking alone. The only difference is that we will be sharing it, every exciting step of the way, with folks like you — square dancers from all parts of the United States and Canada who have promised yourselves that someday YOU would see these fabulous spots. We hope that once you have read this itinerary, that SOMEDAY, for you, has arrived.

Yours for fun in Square Dance travel

Bob and Becky Osgood

You'll find this colorful
8-page travel booklet at
Page 40. If you wish,
you may remove it without
damaging your magazine.



Thanksgiving—1965

SETS IN ORDER has been awash with gratitude poured in by letter from both dancers and callers saying, "Thank you" for square dancing and the people in it. Well over 300 such expressions were received—from 42 States, 6 Canadian Provinces and one country across the sea—Spain. The Sets in Order staff, too, came in for some acknowledgments and herewith seize the opportunity to thank, individually and collectively, the dozens who wrote.

Thanks to our caller and taw
Ed and Ida Adams
From Dudes & Dames
Anchorage, Alaska

Thanks to our caller and taw
Manny and Jackie Amor
From Star Thrus & Monmouth Squares
Lakewood, New Jersey

Thanks to our wonderful caller
Ken Anderson
From Ramblin' Roses
Roseville, Illinois

Thanks to our caller and taw
Bob and Ellie Baker
From Boots and Slippers Club
Fallbrook, California

Thanks for a wonderful year of rounds
To Pat and Lou Barbee
From your teen dancers
Columbus, Ohio

Thanks to Joe and Neva Barcelow
Our Belles and Beaux are on the go
They're on their toes every minute.
Sunfield, Mich. We're glad we're in it.

Thanks for your help and encouragement
Ed and Barby Barkas
From Edy Benjamin
Mission Hills, California

Thanks to our caller and taw
Dick and Betty Barker
From Golden Isles Swingers
Brunswick, Georgia

Thanks to our caller and wife
Dave and Garnett Barnes
From W.A.B.C.O. Squares
Peoria, Illinois

Sincere thanks to our caller
Harold Bausch and his wife, Lill
From Kalico & Kerchief Club
Omaha, Nebraska
Also submitted by Stamms

Thanks to a wonderful couple
Cliff and Betty Beaver
From the Camp Borden Squaretimers
Camp Borden, Ontario, Canada

Thanks for help and friendship
To Ken and Charlotte Beck
From Ed and Doris Kuntz
Goldsboro, North Carolina
Also submitted by Merri-Macs

Thanks to our caller and taw
Percy and Mary Beer
From Country Cousins
Downsview, Ontario, Canada
Also submitted by Carey

Thanks to our caller and taw
Roy and Pat Benedum
From The Star Promenaders
New Philadelphia Area, Ohio

Thanks to our caller and taw
Al and Norma Berry
From Rhythm Reelers
Chilliwack, B.C., Canada

Thanks to our caller and taw
Ken and Grace Bishop
From the Canyon Stompers
Lakehead, California

Thanks to our caller and taw
Don and Renee Blair
From the Lefooters
Saugerties, New York

Thanks to our caller and friend
Rod Blaylock
Rafter Rockers
Albany, Georgia

Thanks to our caller and taw
Dana and Rita Blood
From the Friendly Squares
Waynesboro, Virginia

Many thanks to our caller and taw
Russ and Dot Bone
From the Square Thrus
Downers Grove, Illinois

Thanks to our callers and their wives
Phil Bostians, Charlie Duckworths,
Ed Raybuck
Quadrille Club
Winston Salem, North Carolina

Thanks to Glenn and Lois Boswinkle
For many hours of square dancing fun
From Buttons & Bows
Highland, Indiana

Thanks to our caller
Joe Boykin
From Boykin's Shooting Stars
Phoenix, Arizona
Also submitted by Neapolitan Rounds

Thanks to our caller and his wife
Bill and Elma Brandon
From The Promenaders
Idaho Falls, Idaho

Thanks to our dedicated instructors
Jody and Joe Bromberg
From Tenakill Twirlers
Cresskill, New Jersey

Thanks from all the members
To George and Grace Brooks
Happy Squares Dance Club
Pueblo, Colorado

Thanks to our president and taw
Major and Nell Browning
From Westerners Square Dance Assn.
San Angelo, Texas

Thanks to our caller and taw
Bill and Evelyn Burkepile
From Barn Lofters
Nashville, Tennessee

Our thanks to a real helper
Joan Butcher
Star Dusters, Allemanders, 59'ers
Billings, Montana

Thanks to all of our callers
Circle 8 Square Dance Club
Shirts & Skirts Square Dance Club
San Angelo, Texas

Thanks to our caller and taw
Chuck and Del Carlson
From the Swinging Squares
Weymouth, Massachusetts

Thanks for 11 years of fun
To Joe and Phyllis Casey
Down East Western Square Dance Club
Kittery, Maine

Thanks to our caller
Bob Caskey
From Hi Kickin' Chickens
Chicago, Illinois

Thanks to Ray and Edith Castle
From all they helped and taught
The Shunshine Shufflers
Naples, Florida

Thanks to Centre Squares
For your kindness and patience
From Carter and Ruby Ackerman
State College, Pennsylvania

Thanks to our callers and taws
The Paul Channells and Andy Wamsleys
From the Elkins Promenaders
Elkins, West Virginia

Thanks to our caller and taw
Les and Mary Chewning
From the Funsters
Wheaton, Maryland

Thanks for the support from my clubs
Chic-Mates, Cloverleafs and Green Mt.
From Joe and Carol Prystupa
Feeding Hills, Massachusetts

To Dean and Carolyn Christensen
Thanks for teaching us squares to dance
Hi Plains Squares
Akron, Colorado

Thanks to our caller and taw
Bill and Marilyn Chronis
From Highland Twirlers
Natrona Heights, Pennsylvania

Thanks to our inspiring instructors
Hanley and Vi Clapp
From Ramapo Squares & Ramapo Rompers
Oakland, New Jersey

Thanks to our caller and taw
Bill and Cathryn Clegg
From Whirlaways
Pasadena, Texas

Thanks to our caller and taw
Dick and Karla Click
From the Lads and Plaids
Beaverton, Oregon

Thanks to our caller and his wife
Bob and Euvadell Coffman
From the Roamin' Tacomans
Tacoma, Washington

Thanks to our caller and taw
A. B. and Pauline Coleman
From the Pea Pickers
Bristol, Tennessee

Thanks to our caller and taw
John and Mina Condry
From Friends 'n' Neighbors
Groton, Connecticut

Thanks to our caller and taw
Bob and Faye Cone
From Country Cousins, "Aloha" Mixers
Fort Wayne, Indiana

Thanks to our good friends and callers
Shelley and Rosie Coon
From Okie Squares
Mangum, Oklahoma

For many hours of pleasant dancing
Walt and Verna Coons
From Bill and Ann Kibildis
East Hartford, Connecticut

To our grand caller and his taw
Bill and Barbara Cooper
Many thanks from Swingin' Squares
Port Credit, Ontario, Canada

Thanks to our caller and taw
Gordon and Helen Cooper
From Wellsville Square Dance Club
Wellsville, New York
Also submitted by Roulette Wheels

Thanks to our caller and taw
Red and Bert Correll
From Abington Allemanders
Clarks Green, Pennsylvania

Thanks to our caller and taw
Curley and Ruthie Custer
From Curley Q's
Chambersburg, Pennsylvania

Thanks to our caller and taw
Malcolm and Jewel Dailey
From the Carolina Squares
Aiken, South Carolina

Thanks to our caller and taw
Bill and Bea Dennenhauer
From Circle Four
Wilmington, Delaware

Thanks to our caller and taw
Duffy and Ellie Dauphinais
From the Madrid Squares
Madrid, Spain

Thanks to our caller and taw
Bob and Shirley Dawson
From the Merry Mixers
Sarasota, Florida
Also submitted by Shafers

Thanks for many happy hours
To Don and Jerrie Day
Roundaliers Round Dance Club
Traverse City, Michigan

Thanks to our caller and taw
Ralph and Arlene De Jarnett
From Chetco Swingaroos — Class of '65
Brookings, Oregon

Thanks to our caller and taw
Ed and Illa DeLap
From Falls Squares
Thief River Falls, Minnesota

Our thanks to our caller
Ernie Dempster and charming taw Lucille
From R.C.A.F. Pairs & Squares
Trenton, Ontario, Canada

Thanks to our caller and taw
Gordon and Vernice Densmore
From the Foot 'n' Fiddle Club
Mentor, Ohio

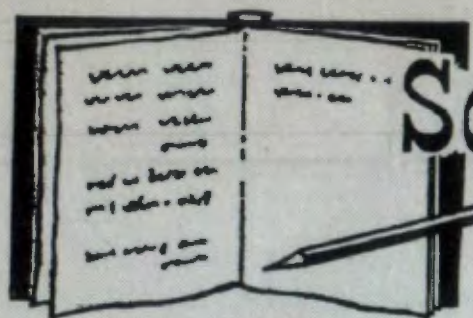
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Larry and Lenora Dick
From the Cotton Pickers
Augusta, Georgia

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Square Dance Date Book

- Nov. 5-6-19th Annual Oklahoma State Festival
Oklahoma City, Okla.
- Nov. 5-6-Michigan State Square Dance
Convention, Detroit, Mich.
- Nov. 5-6-5th Annual Rocket City Roundup
Huntsville, Ala.
- Nov. 5-7-15th Annual Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 5-7-First Wonderland Weekend
Atwood Lake Lodge, Dellroy, Ohio
- Nov. 6-Western Assn. hosts Council of Cali-
fornia Assns., South Gate, Calif.
- Nov. 6-Shirts & Skirts 4th Ann. Fall Festival
City Audit., Manhattan, Kansas
- Nov. 7-11th Ann. Ill. Callers Assn. Festival
YMCA, Aurora, Illinois
- Nov. 7-Callers Patter Shop "Showboat" Dance
Carpenters Hall, Van Nuys, Calif.
- Nov. 7-4th Annual Norwalk City of Hope
Dance, Cerritos College, Norwalk, Calif.
- Nov. 12-13-3rd Mid-South Square & Round
Festival, Chisca Plaza, Memphis, Tenn.
- Nov. 12-14-Potawatomi Pow Wow Weekend
Pokagon State Park, Angola, Ind.
- Nov. 12-14-7th Ann. Luray Dance Week-End
Mimslyn Motor Inn, Luray, Va.
- Nov. 13-Golden Wedding Square Dance
(Nedrow), Idaho Falls, Idaho
- Nov. 14-2nd Annual Ledyard Squares Harvest
Round Up, Ocean Beach Park, New London,
Conn.

(Please turn to page 82)

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and for the general enjoyment of all.

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Thanks for your loyal support in 1965
Lynn and Elna Dieterle, presidents
 From Scott Square'n'aders
 Winchester, Illinois

Thanks to our caller
Ramblin Bob Dubree and taw Dot
 From the Ramblin' Rebel Club
 Oak Ridge, Tennessee

Our thanks to you, Bob Duesler
 For all of your teaching and training
 From the Sun-E-Side Callers
 Ligonier, Indiana

Thanks to our caller and taw
Ginny and Bob Duffey
 From Kentucky Kuzzins
 Covington, Kentucky

Thanks to our club callers
Fran and Brooks Eastman
 From Effengy Squares
 Falmouth & Gray, Maine

Thanks for teaching, calling and patience
To Howard and Margaret Ellsworth
 Brownsdale Square Dance Club
 Brownsdale, Minnesota

Thanks to the European callers and dancers
 For most enjoyable dancing
 From Jack and Joan Murphy
 Sierra Vista, Arizona

Thanks to our caller and taw
Keith and Jackie Evans
 From Buckles 'n' Bows
 Red Oak, Iowa

Thanks to our caller and taw
Tom and Marie Evans
 From Totem Promenaders
 Port Alberni, B.C., Canada

Thanks to a faithful caller and wife
Kelly and Aileen Firebaugh
 From Happy Hoppers
 Carlyle, Illinois

Thanks to our caller and wife
Lloyd and Eudora Frazee
 For 15 years' fun at Loydora Lodge
 From Loydora Dancers, Bassett, Iowa

Thanks to our caller and taw
Jack and Pauline Fuller
 From Fun Level Dancers
 Kewanee, Illinois

Thanks to dancers Al and Patty Gaelzer
 Who have done so much for our area
 From their caller and taw, the Willis Dodges
 Tacoma, Washington

Thanks to our caller and her John
Dorothy and John Gandolfo
 From Swing Ding Dandies
 Sonora, California

Thanks to our caller and taw
Bill and Nella Gasaway
 From the Hollomanders
 Holloman AFB, New Mexico

Many thanks to our caller and his wife
Earl and Cathe Geiss
 From Swinging Squares
 Portville, New York
 Also submitted by Weiriches

Thanks to our round dance instructors
Ralph and Vi George
 From Tri-County Squares
 Sauk City, Wisconsin

Thanks to our caller and taw
Benny and Ada (Sam) Gervais
 From Springhill Stars
 Greenbelt, Maryland

Best wishes and sincere thanks
To Bud and Diane Glaze
 From Jay and Evelyn Butler
 San Luis Obispo, California

Thanks to our caller and taw
"Flunk" and Ophelia Goff
 From Capital Squares
 Tallahassee, Florida

Thanks to our president and taw
Ralph and Alberta Gouge
 From New-T.E.C. Squares and friends
 Kingsport, Tennessee

Thanks to our caller and taw
Mike and Claire Gray
 Star Thrus & Monmouth Squares
 Lakewood, New Jersey

Thanks to our caller and his wife
Sam and Marge Green
 National Trail Square Dance Club
 Effingham, Illinois

Thanks to our friends
Jay and Marge Griffin
 From Dogwood Squares
 Palestine, Texas

Our club says, "Thanks to you both"
Ernie and Naomi Gross
 From Guys & Dolls Square Dance Club
 Tecumseh, Nebraska

Thanks to our caller and taw
Nathan and Audrey Hale
 Dogwood Squares
 Palestine, Texas

Thanks for your friendship and dancing
Frank and Carolyn Hamilton
 From Rod and Virginia Garner
 Pasadena, California

Thanks to our caller and taw
Kenneth and Norine Harden
 From the Hereford Whirlers
 Ada, Oklahoma

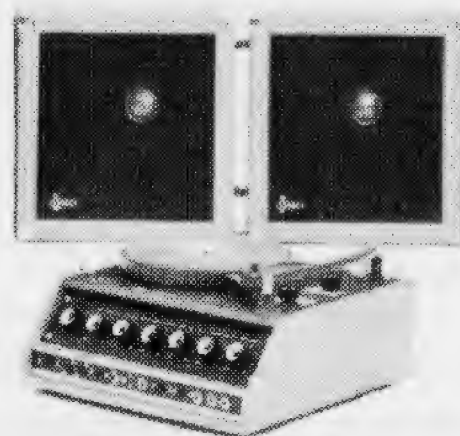
Thanks from us all to our caller and taw
Willie and Jetta Harlan
 3/4 Club
 Big Cabin, Oklahoma

Thanks to
Ruth and Louis Harlow
 From The Squares
 Waynesboro, Virginia

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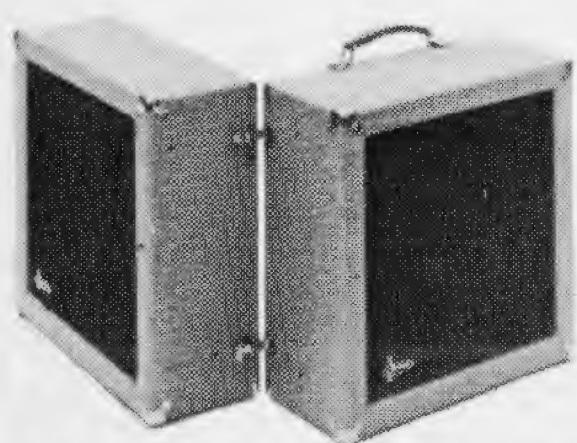
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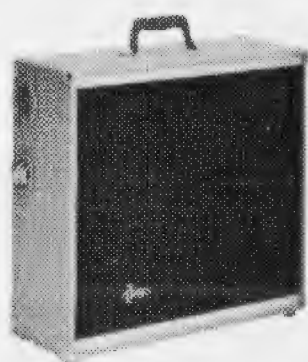
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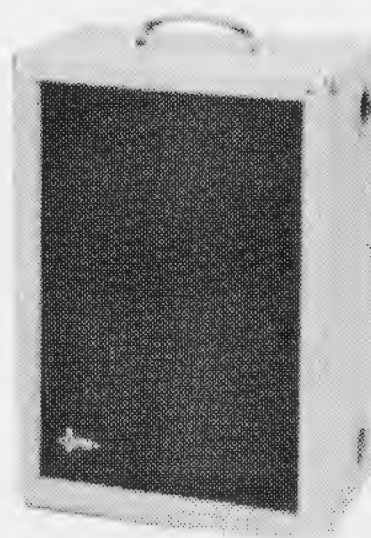
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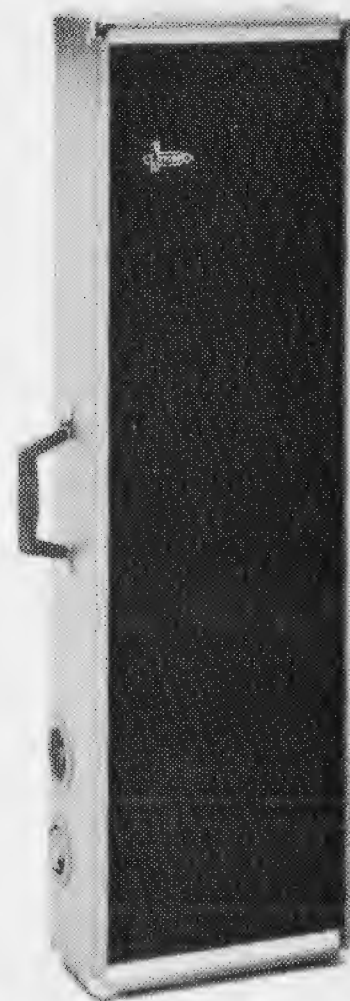
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Thanks to our caller and wife
Vic and Doreene Harris
From Lochdale Square Dance Club
North Burnaby, B.C., Canada

Thanks to our caller and taw
Jim and Peggy Hartley
From Live-Y-ers
Downsview, Ontario, Canada

Thanks to our caller and taw
Gerry and Mary Hawley
From Cotton Capers Club
Saskatoon, Sask., Canada
Also submitted by Smoothies,
Hubtowners, Kindersley Squares,
Dudes 'n' Dolls and Do-Si-Dos

Our thanks for many excellent dances
To Pete and Lois Heckman
From the West Whirlers
South Hempstead, New York

Appreciation to past president and taw
Marion and Elberta Hicks
Spinning Wheel Square Dancers
Baltimore, Maryland

Our many thanks to
The Hi-Flyers Club, Lincoln AFB
From Bill and Donna Reilley
Lincoln, Nebraska

Thanks to our caller and his wife
Jerry and Joyce Hightower
From the 20 Mule Team Twirlers
Boron, California

Thanks to our Ambassadors of Good Will
Loyce and Ernie Hill
From the Boxinettes
St. Louis, Missouri

Thanks to our instructor and his taw
The Larry Hills
From Holiday Village Resort
Mesa, Arizona

Thanks to our friends
The L. W. Hobgoods and Ed Kuntzes
From the Ken Becks, Military Mixers
Langley AFB, Virginia

Thanks to our friends
L. W. and Ruth Hobgood
From Ed and Doris Kuntz
Goldsboro, North Carolina

Thanks to our caller and taw
Tom and Helen Hoffman
From the Ranchland Squares
Camp Hill, Pennsylvania

Thanks to our caller and instructor
Al Horn
From Prairie Stars Exhibition Team
Pueblo, Colorado
Also submitted by Prairie Twisters

Thanks for a job well done
To Vern and Hilda Horstman
From Benton City Ho-Downers
Benton City, Washington

Thanks to our caller and taw
Everett and Bonnie Howard
From their square dance friends
Canton, Illinois

Thanks to our caller and taw
Mo and Diane Howard
From Belles 'n' Beaux
Oneida, New York
Also submitted by Pauls

Thanks to our caller and Paw
Marg and Charlie Huggins
From the Kildonan Swingsters
Winnipeg, Manitoba, Canada

Thanks to our caller and taw
Myron and Peg Huss
From the Triggers
Rochester, New York

Thanks to our caller and taw
Norm and Jennie Indvick
From the Happy Twirlers
La Crosse, Wisconsin

Thanks to our caller and taw
Bob and Jane Jaffray
From Circle Eights Club
Lindsay, Ontario, Canada

Thanks to our caller and taw
Dewell and Knox Johnson
From Helium Squares
Amarillo, Texas

Thanks to our caller and taw
George and Alma Johnson
From the Boots and Belles
Glasgow, Montana

"God bless you for all you have done"
Jim and Deloris Johnson
From Howie and Kathy Wynia
Oakland, California

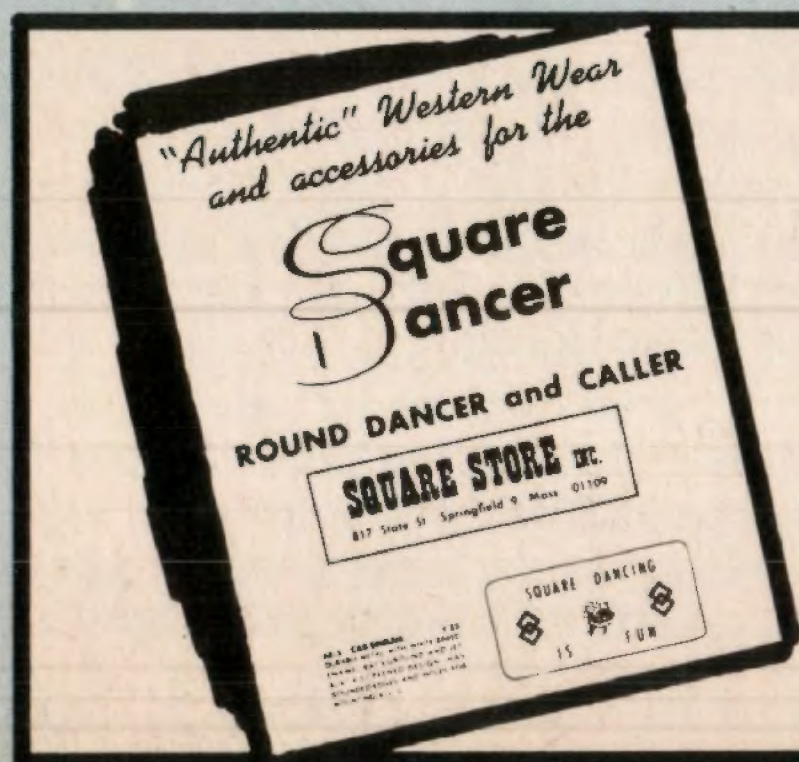
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From Tri-City Promenaders
Hurst, Texas

Thanks to our president and his wife
Andy and Zola Jorgensen
From the Promenaders
Idaho Falls, Idaho

Our thanks to caller and taw
Art and Myrt Kaeding
Hits and Mrs. and Allemande Leftovers
Covert and St. Joe, Michigan

Thanks to our caller and taw
George and Margarette Keith
From Blue Grass Hoppers
Lexington, Kentucky

Sincere thanks to our caller and taw
Roy and Sylvia Keleigh
Cali-Hoes Square Dance Club
Asbury Park, New Jersey
Also submitted by Barrs and
Pioneer Rounds



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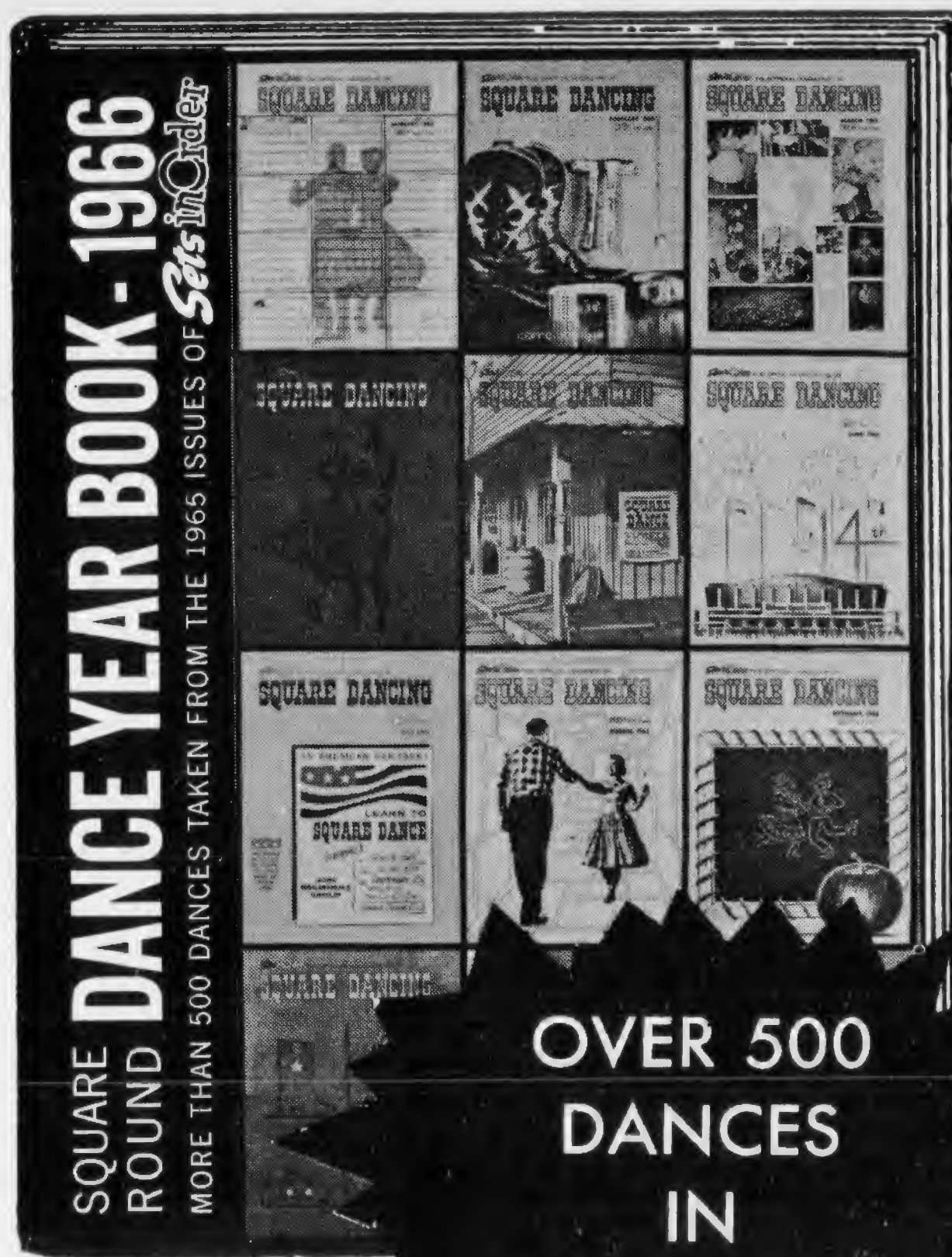
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Thanks to our favorite caller and his taw
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Irondequoit Squares
Rochester, New York

Thanks to our president and wife
Kes and Dot Kester
From Squaws and Paws
Erie, Pennsylvania

Many thanks to our caller and his wife
Ralph and Jeanette Kinnane
From Squar-A-Bouts
Birmingham, Alabama

Thanks to our past presidents
John and Marie Kopp
From Squaws and Paws
Erie, Pennsylvania
Also submitted by Mello-dears

Thanks to our caller and taw
Ralph and Arlee Kromer
From Capital Squares
Boise, Idaho

Thanks to our caller and her spouse
Anne and Herb Lawhorne
From the Allemandarins
Mandarin, Florida

Our thanks to Pete and Joe Le Beau,
Our square dance instructors
From the Promenaders
Escanaba, Michigan

Thanks to our caller and taw
Tan and Lucy Lee
From the Friendly Squares
Goldsboro, North Carolina

Thanks to our former caller and taw
Hobart and Nell Leslie
From Frank and Linda Smaidris
Satellite Beach, Florida

Thanks to our caller and taw
Frank and Lynn Lesperance
From the Allemanders Square Dance Club
Wichita, Kansas

Your efforts give us no end of joy
Thanks, Les and Bernice Limbeck
From Appleatchee Square Dancers
Wenatchee, Washington

Thanks to our caller
Lloyd Litman
From Skirts 'n' Flirts
Euclid, Ohio

Thanks to our instructor, Allen Lloyd
Ray and Mattie Young
The Sidewinders
El Monte, California

Thanks to the local square dancers
From Lorne and Betty Hay
The Hayloft
Barrie, Ontario, Canada

Thanks to two fine leaders
Roy and Lee Long
Chairmen, 14th National
From the dancers of Texas

Thanks for all your hard work
Bill and Iris Lynen
From SWASDA Board and members
El Paso, Texas

Thank you Mr. and Mrs. Past President
Dick and Edna Maddocks
From the Hi Taw Twirlers
Rockland County, New York

Thanks to our teacher-caller and taw
Jim and Esther Marcum
From Circle Eight Club
Lexington, Kentucky

Thanks to our caller and taw
Buck and Sandy Markley
From the Bucks & Does
Fairmont, West Virginia

Salutations and congratulations
To Osa "Highwire" Mathews and Clif
From Palm Springs Circle-O
Palm Springs, California

Thanks to our wonderful caller and taw
Johnny and Mary Mathis
Comal County Cousins
New Braunfels, Texas
Also submitted by Dip 'n' Divers and
Kelly Squares

Thanks to our caller and his taw
Jim and Ann McCracken
From The Military Mixers
Seymour Johnson AFB, North Carolina
Also submitted by Mixers 1st Class

Thanks for 13 years of fun
To Bob and Fay McDaniel
Jeans and Janes
Topeka, Kansas

Thanks for teaching with patience
Dub and Zelma McDaniel
From Lone Star Twirlers
Brownwood, Texas
Also submitted by Cactus Jacks & Jills

Thanks to our caller and taw
John and Shasta McKim
From Kim-Haven Squares
New Castle, Pennsylvania

Many thanks to our caller and taw
Ralph and Floyd McMullen
From Key City Squares
Abilene, Texas

Sincere thanks for everything
To Bob and Martha McNutt
From Glenn and Patty Horstman
Benton City, Washington

Thanks to our instructors
Gertrude and Russ Meyers
From the round dancers of
Springfield, Illinois

Sincere thanks to our caller and taw
Mal and Shirley Minshall
From Prairie Schooners
Sidney, Nebraska

(THANK YOUS — continued on page 54)

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CALLED BY BOB PAGE



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SIO 157 CHAINING THE OCEAN

Called by Tommy Cavanagh

SIO 2147 HIGHLAND FLING/JIM JAM

Music by THE ARTISTS

POPULAR SQUARES

SIO 155 JAVA

Called by Jack Jackson

SIO 154 RIDIN' DOWN THE CANYON

Called by Johnny LeClair

SIO 151 PAY DAY

Called by Bob Page

SIO 150 COCOANUTS

Called by Tommy Cavanagh

BAL 116 BLOOM IS ON THE SAGE

Called by Ed Gilmore

BAL 114 DRUMMER'S BALANCE

Called by Ed Gilmore

JBL 5001 ROCKIN' THE POLKA

Called by Joe Lewis

JBL 5006 SATURDAY NIGHT

Called by Joe Lewis

ROUNDS

SIO 3152 TAMMY AND BLUE MONDAY

SIO 3151 SLY OLD TWO-STEP and GONE TWO-STEP

SIO 3150 KOKONUTS and BARBIE



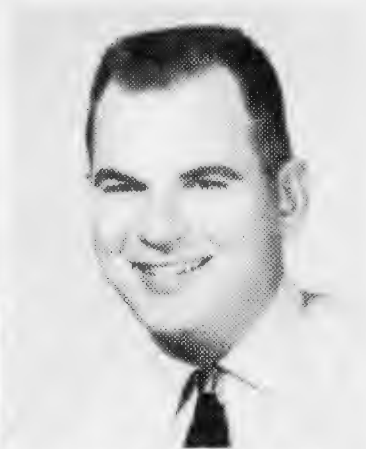
LEE HELSEL



ED GILMORE
(on Balance)



TOMMY CAVANAGH



JACK JACKSON



A. KRONENBERGER



FRANK LANE



DUDE SIBLEY



JOE LEWIS
(on J-B-L)



BOB OSGOOD



EARLE PARK



BOB RUFF



JOHNNY LE CLAIR



AS I SEE IT

bob osgood

November 1965

A MAGAZINE BASED ON square dancing? Why, you'll be lucky to last a year! That, typical of what some of the head-waggers were saying back in 1948, was part of the greeting that started *Sets in Order* on its way in November 1948.

Now, after seventeen years of publication, we're just beginning to realize that no matter how long we continue in this activity, there will always be much to write about, big square dance events to cover, comments to be made on dancing style, and conversations to be held on our favorite subject — *square dancing*.

The activity was just beginning to reach fad proportions in some areas in the country in 1948. The recent war had finished just three short years before, and Dr. Shaw and the Cheyenne Mountain Dancers were calling attention to this great American Dance in cities all over the United States and Canada. And Dr. Shaw was conducting special leadership institutes in Colorado Springs.

The need for communication in this activity is what prompted us to put out Volume 1, No. 1. With us on those first issues were Jay and Helen Orem who helped us editorially and with the business end of things, Joe Fadler who was our photographer, and Frank Grunden our cartoonist. The five of us are still together today.

We are joined by an extremely capable staff of full time workers here in California and a corps of volunteer correspondents that would rival the best that United Press International has to offer.

After seventeen years, we must admit that we are just as enthusiastic about the future of this activity as we were back in 1948. It delights us to go to square dance clubs where some of the dancers have been engaged in the activity since our first issue. It pleases us just as much, of course, to see the constant addition of newcomers.

It is to all of these people who love this

activity that we dedicate each issue. *Thank you for being part of our continually growing Sets in Order family.*

Thanksgiving, 1965

IT WOULD SEEM to us that square dancers by their very participation in the activity have much to be grateful for. The enjoyment of a wonderful pastime is just part of the package. Friendships discovered through square dancing, endless experiences hinged upon this great American recreation, and hundreds of little things based on daily experiences brought about only through an affiliation with the square dancing hobby, makes us doubly grateful this Thanksgiving Season.

It would seem to us that more than the usual number of *thank you's* have come in to us this year. We only wish we could print all of the nice things that you have said about your square dancing friends. It might be your caller or the president of your club or some hard workers who gave freely of their time and effort to make square dancing more enjoyable for so many. Whoever your *thank you* is directed toward, we would like to add our word of thanks to these same people for the part they are playing in making square dancing such an enjoyable recreation.



The Typical Dancer

WHO IS THE AVERAGE square dancer? If you could pick one couple out of the crowd and say, "This pair represents all square dancers; their likes and dislikes represent the likes and dislikes of all square dancers everywhere," think what it would mean.

A program made up for this couple would work anywhere. A new round or singing call — if it passed the test with Mr. and Mrs. Average Square Dancer — would be a guaranteed hit!" So — what are these people like? Let's take a look.

We were pleased the other day to receive in the mail a photograph of the typical married square dance couple. Because of its great value to all of us who are interested in satisfying the needs of the average dancer and developing a program that he or she will respond to, we'd like to reproduce the photograph for you here and perhaps describe the couple a little bit.

One word of explanation. In the process of reproducing photographs, oftentimes there are discrepancies. You've heard a person say, when looking at a picture of himself, "My, do I look like that?" And so, the photograph below is the best reproduction we have. Let's describe the couple the way we see them.



Our average square dancing gentleman here in the picture appears to be twenty years old and we would just guess that his wife is nineteen. They've been married a little over a year and have moved into the city near where he works. When they first came here they had few friends and when the opportunity to join a square dance learners course at the local junior high school presented itself, they took advantage of it. If they were skeptical at first, they certainly became strong advocates. Now

they belong to three clubs. They square dance two or three times a week and right at the present time are taking a round dance class.



Now wait just a second. We notice that we have another picture here that seems to be just a little clearer. Perhaps we should try our description again. Mr. Average Square Dancer appears to be about twenty-seven years of age; Mrs. ASD, we would guess, is around twenty-five. They have two children, both boys. The older is five and the other is three. Mrs. ASD takes her job of being a mother and homemaker quite seriously. Mr. ASD just recently received a second promotion in his business and finds that he has to be out of town once or twice every month. Square-dance-wise, they still belong to two clubs, averaging about one dancing night per week but they have had to turn down a nomination for club office this past year.



You know it's a funny thing, but looking at the picture over here under a better light, it

appears that our average couple is just a little older than we had thought. You can tell because the man's hair is receding a bit. Our average man is sales manager for his company. He appears to be thirty-seven and we'd guess that she is thirty-five. Their oldest son is in high school, their second son is in junior high and their eight-year-old daughter in the local grade school. Our Mr. Average SD manages some time each week with the local Boy Scout Troop, while his Mrs. has this year taken on the job of leader with the Brownies and also is vice president of the local P.T.A. They love their square dancing but there doesn't seem to be much time for it. They've kept active in the one club and dance just on second and fourth Tuesdays.



Thanks to our models
Dick and Judy Odle

Well, now, it's an amazing thing, but this shot of our average square dance couple would indicate that the male member is forty-seven. Mrs. Average Square Dancer admits to being thirty-three and they have a happy family. John, the oldest, is a captain in the Air Force; Steve at twenty-three is taking graduate work at the university; and Elsa, eighteen, is a freshman over at State. Being president of his firm has certain responsibilities but Mr. Average Square Dancer has things going pretty smoothly and doesn't have to spend nearly the amount of time he once did at the plant. Mrs. ASD enjoys her bridge club on Wednesday afternoons but most especially takes pleasure in the time the two can spend together with their square dance activity. They're out four nights a week now (actually belong to three clubs and try to visit others when they can). They've just been elected presidents of

Curly's Hoppers and took in the National Convention this year. Folks on the association have been trying to get them to accept the job of district representative and it looks as though they may accept the challenge.



What's this? One last picture. Oh, well, let's take a look at it. This certainly is Mr. and Mrs. Average Square Dancer! Since his retirement from the firm a couple of years ago, they have been having the time of their lives. That house trailer they bought last winter has just brought them back from a wonderful six weeks square dancing trailer tour. Visiting different cities, they managed to average four dances a week. At almost every stop somebody set up the old p.a. system and they had themselves a workshop. They'd like to be taking that trip to Europe next year with a group of square dancers and if they can just find the time, they may chalk up their third year at their favorite square dance vacation institute. Yes, there's no doubt about it, this indeed is the true average square dance couple!

* * *

And there you have it. When you gear up a convention or a club program or a workshop to meet the needs of Mr. and Mrs. Average Square Dancer, are you talking about the couple in just one of these photographs or will you come up with something that would please all "average" square dancers?

It's good to get to know who it is that square dances with us, to realize that needs differ, responsibilities change with the years, and that regardless of the desire some folks have to square dance more, sometimes it's not possible. But for the person who loves to dance, there should certainly be a place and a time and an activity designed to meet his or her needs.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCERS:

THIS MONTH we would like to cover some of the points that we're sure are beginning to appear in your square dancing experience. Possibly, many of these have already been answered by your caller. There may also be a few additional points for which you will be wishing answers in the future.

POINT. Be encouraged if 90% of the time you stick out the correct hand for an allemande left. It takes a little while for your learning processes to get into full swing. For some of us, it's been years since we learned to take directions, so these movements and this language of square dancing will take a little time to sink in.

POINT. Perhaps you've discovered that you require more time to promenade around the squares than other dancers. If this is the case, try promenading closer to the center of the square or, if you are in a circle, make the circle a little smaller. Take short steps and make them smooth, gliding steps rather than hoppy, skippy ones that will tend to wear you out. This effortless gliding square dance walk, moving on the balls of the feet and to the beat of the music, once learned, will be the movement you will be using in everything you do in square dancing. So, it's well to get it down pat early in the game.

POINT. There's a good time to ask questions and there's a good time to listen. Often, your caller will explain a movement completely if you'll just be patient. Quite frequently, the

STYLE TIPS FOR NEW DANCERS—MAKING LINES OF FOUR

One of the many common square dance patterns that you will be enjoying in your coming square dance experiences is the facing line set-up you see in picture 6 in the series below. The two lines are called route lines because the simple square dance known as the route was perhaps the first to utilize the dancers in this particular

formation.

Here is one method your caller may use in putting you into these lines of four. In the pictures that follow, you are looking at the square as the caller would (1). The couple with its back to you is couple #1. Couple #2 is to the right of #1. Couple #3 is the couple facing you. And



question you would like to ask will be answered in the course of the instruction. However, if you're having difficulty and something isn't clear to you, by all means let your caller know you are having a problem. Chances are, he will already have sensed it.

POINT. As you've discovered by now, making a goof in square dancing is no great social blunder. It casts no permanent blot on your character so when you goof, remember that the object is to recover as quickly and gracefully as possible. In most instances, it's wise not to try to catch up with a movement already in progress but rather to return to home position—return to neutral—and wait for something familiar to come along.

POINT. If you find that you are catching on to the new calls and instructions your caller is giving you, hooray for you. Just don't allow yourself to become angry with anyone who might be a little slower in learning. Avoid trying to become a teacher. You'll be able to help most by just being in the proper place at the proper time with the proper hands ready for action. By all means, don't allow yourself to become a **TRAFFIC COP**. If your learning group utilizes the services of experienced dancers as helpers, you'll note that their greatest help to the new dancers is just by setting a good example, not in pushing or pulling. This, incidentally, is an excellent time to salute the helpers. If there are some of this noble



No matter how warm the weather may be, you'll feel a lot more comfortable, and so will your friends, if the men wear long sleeved shirts. To help things even further, most men will prefer to wear an undershirt. It's just part of being a considerate square dancer.

breed in your group, you might make it a special point after the next class session when you are saying *thank you* to your caller to also say *thank you* to the helpers.

POINT. The responsibility of being friendly rests on the shoulders of each one of us in square dancing.

POINT. Square dancing is one of those rare activities where, when a dancer has completed a movement successfully, he applauds himself. Clapping at the end of a square dance says, "Thank you," to the caller, "Thank you," to the others in the square and also expresses an inward feeling of satisfaction.

POINT. A distinguishing factor of some importance in today's square dancing as compared to the old barn dances of yesterday is the sound of a square dance in action. The

couple #4 is the couple to the left. The caller calls:

**First and third couples out to the right
Circle four with all your might
Head men break you make two lines
Up to the middle and back in time**

Couples 1 and 3 go out to the couple on their right and circle four (2). As each circle completes its 360° circle, men 1 and 3 (marked with X's)

let go of the girl on their left hand (3) and lead straight down a line (4) as shown by the arrow.

As they do this, the ladies could either back up into the same line or in lieu of backing up, they can do a simple half left face turn and, still retaining the hand of the partner next to them, move forward and under the arch made by their joined hands (5) as shown by the arrows. At the completion of the movement, two lines are formed simultaneously so that all move forward at the same time (6).



GOOD S/D MANNERS

by FRANK GRUNDEEN



Never leave a square before the tip is over — it just isn't done.

whooping and hollering may still exist to a degree but usually after the square is completed or at strategic places within a square where the noise will not interfere with the call. Hearing the calls clearly is of vital importance to every dancer. Conversation or unnecessary noise may conflict with a crucial call and cause a square to lose its means of direction. Your caller will tell you when it's normal to make joyous noises and when it's just as well to remain vocally quiet.

WHAT DID HE SAY?

Virtually everything a caller says in one of his calls means something. Some of the terms will be fairly simple. Others will tend to be a little more complicated and will take continued practice. Your textbook for all the terms your caller will be using during your learning period is the *Basic Movements of Square Dancing* published by Sets in Order, The Official Magazine of SQUARE DANCING. If you'd like to find a complete definition of an allemande left or pictures showing a square thru or any of several hundred important standard terms, you'll find them here. The cost is 15¢ each (10¢ each in lots of 100 or more). Write to Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048.

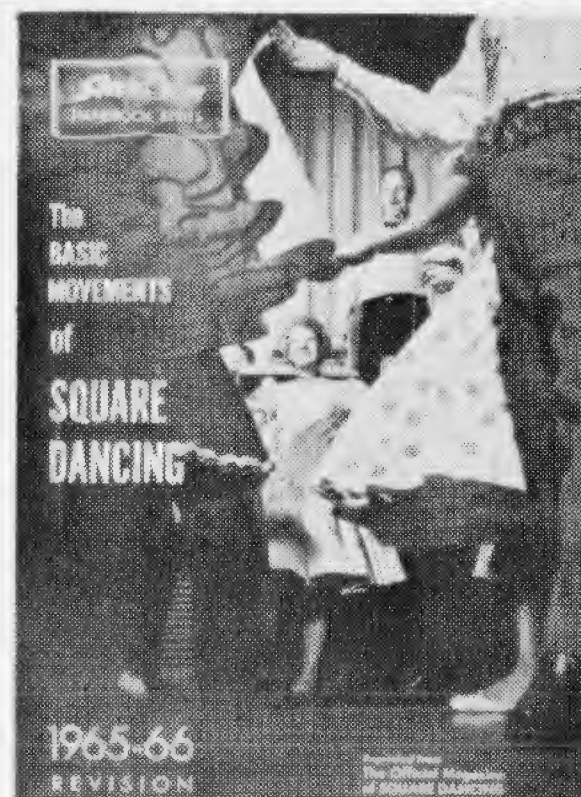
A GROUND RULE OF SQUARE DANCING

In the Square Dancers Indoctrination Handbook, the Ten Commandments or ten ground rules of square dancing which were listed in last month's issue of *Sets in Order*, are explained in full. This month we'll look closely at the second of the ground rules.

GET INTO SQUARES QUICKLY. Recess time, the time between squares, is an important part of the square dance evening. However, once the *free time* is over and the caller calls, "Sets in order," you'll know it's time to find your place in a square and be in readiness for the next series of calls or instructions. Getting your squares formed quickly is important to the enjoyment of the greatest number of your group. If you're lacking a couple or two to make a complete square, be sure and raise your hands. If you are still finishing that cup of coffee or sandwich, you might think seriously about putting the food aside for a while, taking your partner and finding your way into one of the incomplete squares. A square dance evening goes so fast you won't want to waste a minute of it.

NEXT MONTH

Anyone coming into the Square Dance Activity for the first time is bound to have dozens of questions regarding his new-found hobby. In coming issues the new dancer's "Discovery" section will take a look at some of the trouble spots in both the squares and the round dances. It will bring to you pointers discovered by square dancers and callers that will help to make your square dancing just so much more enjoyable. It is our hope that through this section, as through all pages of *Sets in Order*, square dancing will become more enjoyable to you each day.



THE DANCER'S *Sets in Order* WALKTHRU

SALUTING THE CLUB PROGRAM CHAIRMAN

THIS JACK-OF-ALL-TRADES is sometimes known as the Program Chairman, often called the Special Events Chairman, occasionally referred to as the Activity Chairman, and is always busy.

His responsibilities differ with various square dance groups depending on whether they hire outside callers, if they plan evenings with special themes and entertainment and if they enjoy activities together outside the realm of dancing.

The Program Chairman is that individual who needs lots of help and support from all the club members, particularly when special parties are planned. If the club is planning an Anniversary or holiday dance, the Program Chairman will take the theme decided upon and work out the details. This may involve many willing and skilled people for carpentry work, set designing, painting and decorating. It means a crew is needed to put everything into place and then take it down. It may mean finding or making favors for the guests; presenting entertainment — dramatic, comic, musical, etc. Possibly it will mean rounding up door prizes, and on and on.

When a Program Chairman must make arrangements for a guest caller, his scope of duties is quite different. The main key here is prompt and complete correspondence with the caller in question. The Program Chairman can do a great deal to make the caller feel welcome and thus start the evening on the road to success. Transportation may be involved, also housing, if the caller is coming from a distance. A special dinner may be planned which includes the caller and his wife. The Program Chairman will want to be certain someone is on hand to greet the caller; show him the facilities; introduce him to the club members; include him in any refreshment period; help him carry, set up and take down

his equipment if he expresses such a desire. Much of the necessary information can be handled by letter so that the guest caller will be fully aware in advance of the club location, date, length of dance, if the club has refreshments, a little bit about the group itself and its members, and any special activities or announcements to be made during the evening. All this will help him plan his program and feel comfortable.

The third facet of a Program Chairman is his arranging for outside events of a club. This may mean a group visitation to another club or a festival. How will transportation be handled? How many members will be involved? Are there any meals to plan? Will someone bring the club banner? Has adequate notification been given to the other club so that your group will be welcome on the date you arrive? An outside event might mean a club picnic, a family barbecue, a weekend trip, or a major event such as taking the club to Hawaii.

There simply is no limit to situations in which a Program Chairman may find he is involved. He should be a willing person, filled with imagination and absolutely fearless. In a manner of speaking a good Program Chairman is like a successful president. He can plan, then delegate responsibilities to others, see that they are carried out and then coordinate all the bits and pieces for the big event.

RIISING TO THE OCCASION

We know that square dancers are wonderful people. We know they can (and do) do anything should the need arise. They are undaunted by circumstances, always seem to have a wonderful sense of humor and more often than not can turn what might be a disaster into a roaring success.

Many of us have been involved at one time or another with some similar instance and it's always fun to hear of the outcome.

Late last year a round dance class in La

The WALKTHRU

Grange, Illinois, was in full swing. A new routine was being learned when suddenly the lights in the room dimmed and the PA system slowed down to come almost to a complete standstill. Soon the lights came back on and the sound resumed. However just as quickly everything went down again. This on-again, off-again situation continued for half-an-hour until finally the teacher and her class decided to move to an adjacent building.

No sooner had they settled down and started to dance, when the entire room went completely dark. Amidst some confusion, a custodian finally arrived with one candle.

Not to be daunted, the class members placed the candle on a chair in the middle of the floor. Edna Arnfield, the instructor, sat down at a piano and played the music for the dance while the couples waltzed around in the shadows of the single candle.

To remember the evening one member of the class designed a badge showing a candle mounted on a piano keyboard. At an appropriate "Candlelight Ceremony," Edna presented these to the 22 dancers who had participated in the occasion.

No, this badge cannot be earned by anyone else. It's just a lovely keepsake of an evening made memorable by wonderful people.

RECIPE FOR A SQUARE DANCE CLUB SUPREME

Adapted by Jo Ann Lyell

Jeanne D'Arc Quadrille, Orleans, France

TO 3 CUPS OF music and 2 cups of callers, add 4 teaspoons of interest and 2 teaspoons of enthusiasm. Sift together thoroughly, then stir in an equal amount of activity and relaxation.

Add 3 teaspoons of courtesy. Season to taste with learning, then fold in a generous amount of concentration. Place in a pan well greased with thoughtfulness and lined with respect for personalities. Sprinkle lightly with a sense of humor. Allow to set in an atmosphere of democratic planning and mutual responsibilities.

Bake in a moderately cool oven. When well done, remove and top with a thick coating of good grooming. Serve on a platter of friendliness, garnished with smiles.

Results: One complete club will serve any size community.

One happy aspect of the square dance activity is that there simply is no age connected with it. In fact one seldom hears any reference to age, with perhaps one exception. That honor goes to the young people who dance, the many children and teenagers who participate in the hobby. Just such a group gets our spotlight this month as we focus our attention on an association made up of the teenagers, by the teenagers and for the teenagers.

ASSOCIATION PROFILE #9

NAME: Teenage Square Dance Association

GEOGRAPHICAL AREA SERVED: Los Angeles Metropolitan Area

AGE OF GROUP: 6 years

MEMBERSHIP: 20 clubs

THIS TEENAGE ASSOCIATION had its beginning at the November 1958 meeting of an organization known as the "Dancers, Callers and Publications." "DCP," comprised of representatives of four local square dance associations, callers associations and square dance publications, proposed that the adult square dance associations appoint representatives to help form a Teenage Association.

This committee developed a set of recommendations to be used as a guide in the formation of such an Association: "To promote square dancing for teens; to help provide opportunities for teenagers to square dance and learn to square dance; to plan special events where teenagers could dance together and become better acquainted with others throughout the state."

Members of the committee serving as advisors met with representatives of the teen clubs early in 1959 and temporary teen officers were appointed along with one adult adviser. In May of that year the new Association held its first Round-Up in South Gate, California. Finally in August, 1959, the Constitution and By-Laws were ratified and the first permanent officers elected.

Two Round-Ups were held each year until 1964 when it was decided to hold three a year, one each spring, summer and winter.

The Association was accepted as an Associate Member of the California State Council of Square Dance Associations in April 1962.

From its inception representatives of the four adult square dance associations and the

callers association have served as unofficial advisors. In 1964 the adoption of a new constitution gave the advisors official status but no voting privilege.

The Teenage Association is governed by an Executive Board composed of a President, Vice President, Recording Secretary and Treasurer, Corresponding Secretary, Junior Past President and Publicity Chairman, all of whom serve one year terms. At their first meeting held after their election, these officers elect an adult to serve as their Senior Advisor for one year.

A General Committee composed of one delegate from each member club meets with the Executive Board a minimum of four times a year. Officers are elected at a General Committee meeting held in November and take office in December.

Membership is limited to organized teenage square dance clubs or organized groups of teenage dancers who dance as members of an adult or pre-teen square dance club, yet maintain their own organization.

Many of the clubs are members of the adult association of their own area and, as a result, the adult associations have in the past two years planned activities exclusively for the teens, such as pool parties, special dances and bus trips.

The size of the area served and the problems posed by the lack of adequate public transportation make it difficult to find a central location to hold meetings and Round-Ups. Therefore these are held in different areas so that as time goes on the distance traveled by the clubs will more or less be equalized.

General Committee meetings are hosted by a member club with this club assuming all responsibility for securing a suitable facility, providing light refreshments and arranging for a caller for the dance that follows the meeting. There is no charge to the delegates; all expenses are met by the hosting club.

Association expenses are financed from donations obtained at the Round-Ups where the teens attending donate 75¢ and the adults \$1.00. Starting this past year, the General Committee voted to have yearly dues of \$2.50 per club.

The success of the Association and the interest created by its activities have provided the incentive for the formation and growth of other teen clubs and associations throughout the State. Teenage callers are being encouraged

The WALKTHRU

and a Young Callers Association has been operating for over a year with some of its members conducting classes and calling regularly for a club.

The State Square Dance Conventions now provide a full program for the teenage dancers, conducted in the most part by the teens themselves.

Many signs point to increasing interest among the teens in square dancing and although it is not yet "in" (as they express it), there does seem to be a promise of a bright future for teen square dancing.

BADGE OF THE MONTH



Some clubs design their badges after their city or state; others make good use of the occupations of the members; still others select some well-known feature of their section of the country. The badge for November, however, is designed after the building in which the club dances.

The Jills and Bills of Mitchell, Nebraska, wear a bright red and white badge shaped like the No-Ha Loft Barn. The barn, itself, is painted a gay red and white and is owned by the caller for this group.

The Jills and Bills, now 10 years old, dance regularly with some 8 to 10 squares and extend the welcome mat to anyone traveling through their part of the country to stop and dance with them.

Are you wondering where the title of the barn came from? No-Ha are the first two letters of the caller and his taw (Norma and Harold Dougherty) and since the building doesn't have a hay loft, it logically (?) became the no ha(y) loft barn.

The WALKTHRU

IDEAL FOR REFRESHMENTS

LOOKING FOR SOMETHING different for refreshments at your next club dance? Here's an idea recently enjoyed by the Rockin' Chair Rounds of Los Angeles, California.

The postcard announcing the next get-together had an additional note on it asking each couple to bring some suitable dessert leftovers to the dance—enough to serve two people.

On the proper evening, folks arrived with a strange and wonderful array of things. Many

were covered with foil, or in boxes or bags so you couldn't tell what they were. All were placed on a large refreshment table.

At the end of the evening, the couples were led through a mixer dance so that at its conclusion no one was dancing with his original partner. Then refreshments were announced and the couples promenaded up to the table laden with this unusual display. Each lady selected the package she had brought and she and her partner shared the goodies together.

Such things were enjoyed as: cookies, cake, leftover pie, fruit and cheese, tarts and one gal even brought the remains of a bowl of jello (more as a joke we're sure).

The proceedings were much fun, however, and proved to be not only a conversation piece but a delicious eating one also.

SQUARE DANCE PARTY FUN

A BOTTLE BAND

HERE'S A DELIGHTFUL TWIST on an old favorite childhood stunt. Remember when you used to sit around the dining room table at the end of a meal and gather everyone's water glass and then work out a tune (of sorts) with the available glasses and spoons and forks? By lightly tapping each glass various tones resulted. Then there was the next step when you got hold of a soda pop bottle, filled it partially with water, and by blowing across the top produced a mellow sound.

Our good friend, Margaret Neumann of Tustin, California, took these two pastimes and developed them into a delightful party game. We might mention that Margaret teaches piano and chorus and these talents were of inestimable value to her in this instance. A non-musician might accomplish a similar idea but the best results would be produced by a person versed in music.

First Margaret gathered a large number of bottles — various shapes, both plastic and glass. These ran the gamut from Coke bottles to Purex bottles to perfume bottles to gallon jugs. All were thoroughly washed.

Next each bottle was "tuned." That is a certain amount of water was put in a bottle until the desired note was obtained when someone blew across the top. (The proper blowing technique is to place the lower lip tightly against the top of the neck of the bottle and then blow through a slit in the mouth rather

than through an open, circle mouth.) After a bottle was tuned, the proper level for water in that bottle was marked on the outside with a grease pencil. In this way the bottles could be used many times by simply filling them up to the water mark each time they were needed.

When enough bottles had been filled to make each note of the scale, colored ribbons were tied to the necks of the bottles. One color represented one chord. For example, red ribbons represented the notes in the key of C. A total of three different chords was represented.

Several friends of Margaret's were pressed into service to become a demonstration orchestra. They practiced together, each using one bottle, with the leader designating who was to blow and how many times. With very little work the group was able to perform two or three songs quite admirably.

By using this group first at an After Party, the spectators soon warmed up to the music and gradually new members from the audience replaced the experienced musicians. All they had to learn was the proper method of blowing and to watch the leader as she pointed to each one when it was his turn.

Any number of familiar songs can be enjoyed as long as you use the ones which require only the notes appearing in a single scale. Unless, of course, you decide to produce enough bottles for a 96-piece orchestra!

LEADERSHIP

By John and Ruth Kirkpatrick—Tulsa, Okla.
(Reprinted by Special Permission from Sooner Sashay)

LEADERSHIP MEANS many things to all of us and should be defined before attempting to find leaders.

Leaders or Commanders in the armed services frequently have the power of life or death over those they lead and as a result their ability to motivate is not so important as their ability to make the best decision for the conduct of a war.

Managers or Supervisors in industry hold an economic club over the heads of their workers and consequently they can motivate you to perform certain tasks that you may or may not wish to do. You know that if you do not satisfy your supervisor no promotions will be forthcoming and possibly no paycheck at all.

Now to the problem of leadership in square dancing. A square dance leader has no power at all; he can neither have you shot (as leaders could in the Armed Forces) nor take away your paycheck (as leaders could in industry). What then does he have to get the many jobs done that must be done if square dancing is to progress and grow? It appears that he must have three qualities—*Personality, Planning Ability and the Ability to Recognize Potential Workers and Leaders.*

WHAT IS PERSONALITY?

First let us look at *Personality*. This means the inherent feeling of liking people which in turn makes people like you. Have you ever had the experience of meeting someone and deciding you didn't particularly like this person and then hear through a third person that you were well liked by the person you met? You automatically decide that if he liked you he must be more likeable than you first thought. The

thought that someone likes you also makes you want to please him. A square dance leader by being gracious, hospitable and friendly to you makes you willing to go out of your way to do certain of the jobs to advance square dancing because he is a friend of yours and because he recognizes your ability to handle the job.

Planning Ability—This ability is very similar whether in the armed services, industry or square dancing. It is the ability to recognize projects which can be undertaken with the available people and those which are unimportant or too ambitious for the organization at hand. Those that are to be undertaken must then be carefully scheduled and allotted so that no one thinks he is being left out or overworked. Also the method must appear reasonable and flexible or people may never get around to doing the job if they cannot see any reason for it and use their own methods in performing it.

Ability to Recognize Potential Workers—It has been estimated that 2 to 10 percent of square dancers recognize that the more work they put in square dancing the more enjoyment they will get out of it. The other 90 to 98 percent are only interested in going and enjoying the dance or other functions that someone else has planned for them. We need both kinds in square dancing but it is important that leaders have the ability to recognize other potential leaders and workers and give them the jobs that are to be done as well as train and advance the potential leaders. It is by selecting and training the potential leaders that the square dance movement will grow as we would like it to do.

NINE IN A SQUARE

By Bob Begg, Frankfurt, Germany



DANCING WITH NINE PEOPLE in your square is pure joy. It's a more common experience than you might think. The ninth person is the caller. You, as a caller, have the unique advantage of also being a dancer. Have you ever felt that a caller was right down on the floor with you? Has it seemed as though he was there at your elbow sharing in the fun? If it has, that caller has achieved what you want. He has projected himself so successfully that you forgot the man up on the stage with a mike and enjoyed the personality who shared a dance with you. When you dance with such a caller, you enjoy his sense of humor, his quick mind, his thoughtfulness and his consideration of you, just as though you were having a lively conversation with an old friend.

Every caller wants to climb down off the stage in spirit and be part of the fun. Some do and some don't. The caller who succeeds, at least part of the time, in being with you, is unselfconsciously enjoying himself. He is having a light-hearted ball and his enthusiasm is contagious. He is not up there doing prat-falls and telling jokes. His actions and your reactions are more subtle than that.

By tone of voice and word-emphasis, he may mock himself, the music, the words of the song or the style of delivery. He teases you and makes you feel that you are sharing in a private joke. He is considerate and places a steadying hand on your arm by slowing the pace, changing his delivery or adding directional words. He pays you the compliment of using inventive material. He does not dogmatically impart his knowledge, but humbly shares a learning experience with you. He projects himself by an effort of will. He thinks of himself as down on the floor with you.

If you observe callers who have the attribute of being felt to be on the floor, you will find they have certain objective techniques in common. Other callers are as distant as the guy on the flip side of your singing calls. Here, then,

callers, are things you can do to bring yourself closer to your dancers.

YOU CAN SMILE! Smile into the microphone. The dancers can hear the smile in your voice even when they aren't looking at you. It lets them know that you want to please them. It does something for you, too. It raises your spirits when you are having a "down" evening and so sets off chain reactions.

YOU CAN MOVE! You will feel closer to the dancers, and they to you, if you stand on the apron of the stage and lean into the dance. Don't be afraid to show your empathy with the dancers. You can tap your feet, swing your arms, pace, or two step. Do whatever comes naturally. No one is watching you. The dancers are preoccupied. By moving with the dancers, your feeling for the rhythm of the dance and its phrasing will be sharpened. You will find a new, sparkling spontaneity in your calling. You will get carried away with the rhythm of the dance into a world where brave new figures thrust themselves upon you. You will be with the dancers in spirit.

YOU CAN PLAY! "Eight to the middle with a yip and a shout!" is a device for putting smiles on faces. So is a few seconds of Rip'n'-snort or Boompsadaisy. A sly game of "Concentration" where you call a few movements for the heads and then casually tell the sides, "You do it too!" is good for a moment of consternation. This type of trickery must be used with caution. Nothing irritates so much as the caller turned practical joker. People come to *dance* and it is disconcerting to have the flow of the dance *continually* interrupted by such gems as "Walk all around—that great big ring."

The list of play-party calls seems endless and you can create your own. Every library has collections of party stunts which can be adapted to square dancing. Every caller has a store of such material. You, as a caller, will join the dancers on the floor for a few minutes every time you send them in a scatter promenade,

call a gimmick-y stir-the-bucket, have the gals promenade off the floor leaving the gents standing there or call an "If You Can" routine. You'll be with them because you'll be having fun together.

YOU CAN CHATTER! During breaks, during lulls in the evening, while you change records, whenever you're not calling, you can talk to people. What you do in the breaks has a way of carrying over when you get back on the stage. Never let an evening go by without shaking hands with as many dancers as possible. Tell them how glad you are they could come. Give a "Big Hello" to the late comer at the back of the hall. Let him know you remember his name. Introduce yourself to the strangers. Spend more time with them than anyone else. Then they, too, will feel that you are with them when they square up.

YOU CAN TAKE IT! You can take your own mistakes and frustrations with a grin. Your exasperation at your inability to get a point across and your chagrin at one of your own bloopers can translate into intolerance with the dancers. They can tell you are disgusted and they will think it is with them. Laugh off your mistakes and the dancers will laugh with you. Bemoan your shortcomings and you'll do it alone.

Above all else, you can think of yourself as one of the crowd. You can actually create for yourself the illusion of dancing with them. When you succeed, the evening fairly crackles with excitement. The electricity of your enthusiasm and that of the dancers is a potent charge that leaves you feeling ten feet tall. For that wonderful feeling, climb down from the stage and become the ninth in a square.

TEACHING SEQUENCE FOR TV SHOW

SQUARE DANCING on television can accomplish much or next to nothing, depending upon the idea behind it and the way it is presented. In Springfield, Mass., they are trying a new approach, offering some instruction in the basics of square dancing.

Kitty Broman, a square dancer herself, conducts a daily program, "At Home with Kitty," on WWLP—Channel 22, in Springfield and once each month presents a 15-minute square dance segment as part of her hour show. Theme is, "Learn to Square Dance—It's Fun."

Coordinating with Kitty is Bob Grandpre, currently President of the Springfield Area Callers Assn. Each month a different caller-member of the association appears on the show on which an attempt is made to follow a teaching sequence. For instance, the very first program showed square dancing being introduced to new students; the second show took the students thru the next stage of instruction, etc. This is a rather broad framework for a 15-

minute show but it gives the viewers an opportunity to see what square dancing is really like and how it can be learned.

Area callers who have appeared on the show include Grandpre who has been calling actively for some five years; has three regular clubs in his home locale. Others on the TV roster have been Jack O'Leary, 18, who calls for Square Hearts in Springfield; Don Blair of Westfield, who has three clubs and a weekly square dance program on radio over WDEW; and Red Bates, a veteran caller who began in 1949 and has six clubs in the Springfield area.

It is interesting to note that all of the callers mentioned here are "hobby" callers who occupy themselves otherwise on a regular basis. Grandpre is a graduate in Business Administration; O'Leary attends college; Blair is a sales representative and Bates a guidance counselor at a high school. With square dancing's "image" in the hands of these people, the augury promises to be a good one.

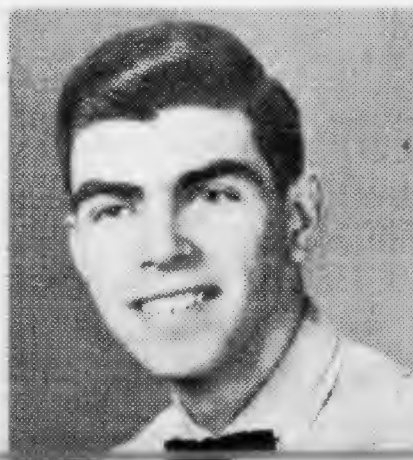
Kitty Broman, dancer,
has her own TV show.



Bob Grandpre
coordinates
with Kitty.



Jack O'Leary
—Photo by
Bosworth Studio



Don Blair





(upper left) The round dancing goes smoothly at Squares and Pairs. (upper right) Squares and Pairs clip around in a Grand Right and Left. (lower left) At the mike for Squares and Pairs is caller J. P. Jett (left) with his wife Betty. Mabel and Russ Aryton do the round dance bit. (lower right) "Boy, that was a good one." Pre-tip hilarity.

FLORIDA CLUB IS NO "REST HOME"

ONE OF THE MANY young-in-heart clubs in the State of Florida is the Squares and Pairs who dance first and third Fridays at the St. Petersburg YWCA. This swinging group has a membership of 17 squares and is still growing.

Among the club members are *thirty-eight* Grandfathers, *thirty-six* Grandmothers, *six* Great-Grandfathers and *five* Great-Grandmothers! This is not to say that Squares and Pairs is any kind of a "rest home" type of club. Members demand a good sampling of new material and dance away at a pretty good clip. On every dance night, the first tip after coffee break is "workshop time" and a popular feature with the dancers.

At Christmas-time the club charges admission in the form of a gift for a girl and boy. The gifts are then distributed to children of needy families by the Salvation Army.

When the end of each fiscal year rolls around a donation is made to the YWCA in appreciation for their help and the use of their building.

Caller for the Squares and Pairs is J. P. Jett of Tampa and round dance instruction is in the hands of Russ and Mabel Aryton. An enthusiastic working slate of officers is headed by Norman and Lillian Seidel.

Visitors are always welcome at the club dances but, say the members, "We insist that you bring a smile."

NEBRASKA DANCERS

offer Guidelines to

TV SQUARE DANCE PROGRAMMING

ONE OF THE BEST METHODS of promoting square dancing is the visual one, where people can *see* what square dancing is like. And one of the best mediums for such presentation is the TV Channel. In order to familiarize as many non-dancers as possible with square dancing as it really is today and thus lead into promotion for their fall square dance classes, dancers in the area of Hastings, Nebraska, have evolved a TV show called, "Square Dance Time." This appears on KHAS-TV, Channel 5, on Sunday afternoons from 4:00 to 4:30.

About 10 or 12 years ago, there was a sort of talent program on one of the TV stations in the area which came on late at night and always had some square dancing. People still talk about this show and how they used to enjoy it so caller Wes Mohling came up with the idea that the time was ripe for another show — all square dancing.

Two TV show articles in one issue? Well, it's a timely subject and one you'll be hearing even more about in coming months — Editor.

He mentioned it to one of the announcers on the local station a couple of times but nothing seemed to be coming of it so one day

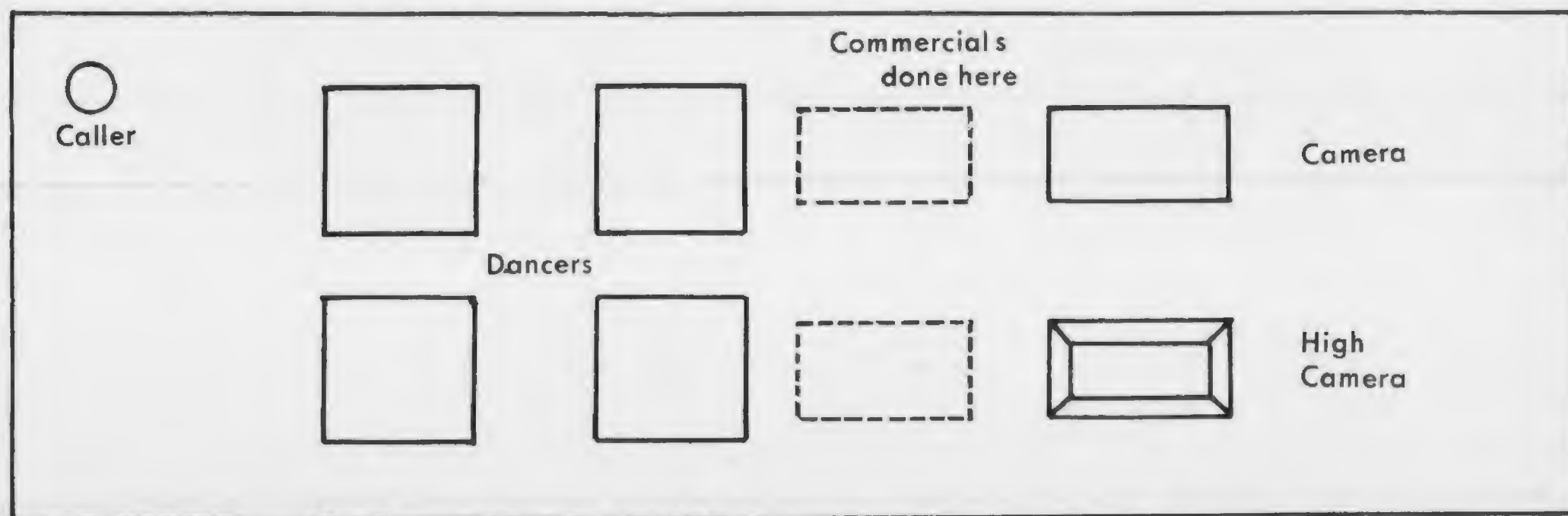
The TV camera pokes its long lens at caller Wes Mohling.



Wes called the station and asked for an appointment with the manager, to discuss it directly with him. The appointment was made and the manager was most interested in the idea. In order to keep their licenses TV stations are required by law to have a certain number of public service type shows. The square dancing show could pass as one of them. Wes makes the point here that it worked best for him to go *directly to the top man*.

The caller offered to furnish the dancers and callers for the program in return for having the show brought before the public. The agreement made was this: the show would cost \$122.00 to put on. Wes suggested that dancers from different clubs, with their caller, appear each week. This club was then responsible for selling the advertising for the show on which the club appeared. Three ways of selling advertising were offered: (1) the program could be sold to just one sponsor for \$122.00; he would have his name mentioned at the start and end of the program plus 3 one-minute commercials; (2) the program could be sold to 3 separate sponsors for \$40.67 each; they would have

Diagram shows position of cameras, caller, dancers on TV show.



their names mentioned at start and finish of program, plus each one having a one-minute commercial; (3) the program could be sold to 10 sponsors for \$12.20 each. On the latter arrangement the list of ten sponsors would be read at start, middle and finish of the program but there would be no other commercials as such. To date, all of these advertising plans have been used. Nobody appearing on the show receives any salary, including the caller.

The station manager revealed that what really interested them to start with was the idea of getting lots of different dancers on the show. This would naturally tend to increase their viewing audience, as everyone likes to watch someone he knows on TV. As it worked out, the station also picked up a lot of sponsors they had never had before.

Caller Mohling had in mind that one of the station's regular announcers would do the M.C.-ing and all announcing of the dancers, caller, club, etc., but found that they preferred he be the host each week because of his familiarity with the square dance activity. This was more than Wes had bargained for but he was too far into his promotion set-up to back out so he accepted, with some misgivings.

The hardest part of promoting this program was to sell the idea to the clubs in the area. Twelve clubs were selected within a 50-mile radius, were contacted and invited to participate. When the \$122.00 was mentioned, they tended to flee in fright. After more discussion, however, most of them decided it could be done and accepted it as a challenge.

It boiled down to the fact that those who were determined to sell their advertising would get the job done. Some 13 shows were presented in the first group.

Because the area is mostly agricultural, there are several small towns around, plus Hastings and Grand Island with about 25,000 population each. The clubs in the larger towns had the hardest time selling advertising because there the business people were constantly being asked to buy advertising of one sort or another. In the small towns, however, most businessmen were glad to help out, more to promote their town and people than for what good they might get out of their advertising dollar.

Arrangements made, advertising sold for the first show, the next thing was a dry run at the station, practicing camera angle shots and posi-

Dancers in action over KHAS-TV, Channel 5, Hastings, Nebraska.





LOOK ALIVE! 5

All Join in ...
Swing Your
Partner ...
Do-Si-Do!



Wes
Mohling Is Your Host on

"SQUARE DANCE TIME"



Every Sunday Afternoon
4:00 to 4:30

featuring
SQUARE DANCE GROUPS FROM THE
CHANNEL 5 AREA

Clap your hands! Join in! ... Watch the folks swing
to today's modern square dance tempo! You'll have
a ball. It's another first for Five!





Display ad in Hastings paper calls attention to the show.

tions on the floor. Four squares usually appear and the caller is some distance from them at the far end of the room from the camera but with the long TV lenses the distance is foreshortened. (Diagram)

Two cameras are used, one mounted on a 6' or 8' platform, the other on a 2' platform. The caller uses his Newcomb P.A. system with one heavy duty 12" speaker with tweeter. This covers the long, narrow room very well. Station engineers plug into Mohling's machine to pick up the audio. The caller's mike does not pick up much noise from the dancers so they hang a mike overhead and control it in the booth.

As host, Wes has almost complete freedom on the show, except for doing the commercials. He spins the records and does all the announcing except the commercials. If another caller is present, Wes still acts as host and introduces the guest caller, etc. As the program went on — after the first two or three airings — Wes found he was relaxing more and this was beginning to be reflected in the dancers, too. One of his hardest jobs was to get them to smile and look as if they were having fun. As he relaxed, the smiles came more readily and the fun more evident.

On the advice of the station people, Wes tries to have a little something different on his program each week. The first program dealt with positions in the square, partner, corner, etc. The second went into the difference between dancing of years ago and dancing today — no drinking, no long dresses, no barns, etc. Once he walked a square thru Ladies Chain, Right and Left Thru, etc. Another time he rounded up a number of badges that could be won for performing certain functions in square dancing, such as traveling distances, etc. This latter program proved to be one of the most interesting to the non-dancing viewers.

Format of the actual half-hour show is quite flexible but the timing might go like this:

4:00	(1 Min)	opening dancing
4:01	(1:30 Min)	remarks — intro show
4:02:30	(1 Min)	commercial #1
4:03:30	(1:30 Min)	intro club president and describe club
4:05	(7:30 Min)	1st dance tip
4:12:30	(1 Min)	commercial #2
4:13:30	(3 Min)	remarks — something about square dancing
4:16:30	(7:30 Min)	2nd dance tip
4:24	(2 Min)	announcements
4:26	(1 Min)	commercial #3
4:27	(2 Min)	finish dancing
4:29	(29 Min Total)	

Besides putting square dancing before square dancers and their non-dancing neighbors, Square Dance Time on KHAS-TV, Channel 5, has resulted in several fringe benefits, not the least of which is the satisfaction expressed by station officials over the success of the show. Proof of this is that the dancers have been requested to do more shows during the winter. In Hastings, Nebr. TV square dancing is "in." Dancers *hope* that the station will pick up the ball in the matter of selling commercials; if not, they will probably have at it again.

As a parting thought, Wes Mohling suggests that, while the host job on such a show certainly promotes the caller personally; anybody who thinks he might like to try it should consider carefully that he might have to be program director, advertising salesman, public relations man, etc. The end result of almost certain increased interest in square dancing and the fall classes make the effort worth while, but it is never a job which "does itself," as Hastings dancers can testify.

STYLE SERIES:

#1 SCOOT 'N' SCAT

(A SQUARE MIXER)

LONG A STANDARD in the caller's collection of mixers from squares, Scoot'n' Scat has a definite place in the square dance repertoire.

The effect of this mixer is to move all the men independently and simultaneously from their square to other squares on the floor. Or it may be used to move the ladies in the same manner. It may be executed from a number of different square dance patterns. The most comfortable and commonly used perhaps is from a star promenade.

Starting from a regular star promenade (1), the caller calls, "Scat." This is an indication for the ladies to leave the square they are in

(2) and move independently to join men in another square. During this activity, the men continue on in their star (or any pattern they were engaged in) and wait for the girls to come to them (3).

A star promenade which finds the ladies making the star in the center (4) is often a good time for the caller to call, "Scoot." This indicates that the ladies will continue on in their star while the men leave to find a new partner in another square (5). Because of the mass confusion that sometimes follows, quite frequently some of the dancers remaining in the square get partners before others. By simply raising the hand (6), a lone dancer will be indicating to a potential partner that she is as yet not *claimed*.

As in most square dance mixers of this type, care should be used in not over-exposing the movement and taking the chance of allowing it to become tiresome. A mixer of this type should serve a definite purpose and three or four scoots or scats alternated during one tip may take only a few minutes and will tend to mix the floor rather thoroughly.





#2 INSIDE OUT / OUTSIDE IN

IN THE WORKSHOP SECTION this month (page 37), George Elliott digs up an oldie, Inside Out—Outside In, which he manages to workshop in a seemingly unlimited number of ways.

The motion of this movement is actually quite smooth. Some dancers, particularly the shorter ones, discover that in making an arch they sometimes need to release partner's hands, so that taller people may get under without any lack of comfort. This can certainly be achieved without any problem. Here's the way the movement works.

Starting with two facing couples (7), couple #3 (facing us) makes an arch and starts to

move forward as couple #1 ducks and starts to move under the arch (8). When one couple has ducked completely under and the other moved completely over and they are back to back (9), the couple that ducked makes an arch and the couple previously arching, ducks, to back under (10). Both the arching couple and the ducking couple back up (11) until they return to their starting position (12).

It is important that both couples, the one arching and the one doing the ducking, move. In this way the dancers return to their original starting spot at the completion of the movement. You might give it a try.

LOS MEXICANOS APRENDEN EL INGLÉS

POR LA CUADRILLA

THE SITUATION confronting the American square dance caller in foreign climes is always much the same. If he is offered the golden opportunity of presenting square dancing to the local people, there is always the language barrier. Even if said caller has a nodding acquaintance with the language, there is still the matter of timing—foreign words and phrases just don't *fit* into the calls. And most of the time the local folks don't know square dance Americanese.

Charles and Lee Weiler called and taught square dancing in the Chicago area for a number of years and then, upon his retirement from a job with International Harvester, he accepted a post with a Mexican-government owned industrial plant in Sahagun, Hidalgo, about 60 miles northeast of Mexico City. This city has been completely built up by the government with financial assistance from the U.S.

This was not the Weilers' first visit to Mexico; they had visited their son there previously and called square dances for the English-speaking dancers in Mexico City. Some of the "top management" Mexicans at the Sahagun plant remembered these affairs and had themselves been exposed to square dancing during part of their education in the States. They and their wives insisted on forming square dance groups with the willing Weilers.

The plant people were quick to see the potential of creating goodwill, cooperation and understanding among their entire personnel, which had hitherto been a major problem. The square dance activity soon mushroomed until the Weilers were teaching groups 5 nights a week in the company cafeteria and the company busses were put at their disposal to bring the families in at night for square dancing.

The employes had very little or no English so the Weilers devised a method for teaching and calling. With their limited Spanish they soon gave up the idea of calling in Spanish because, (1) as touched on above, Spanish words required to give necessary direction don't seem to lend themselves to phrasing in the music of square dancing; and (2) practically *all* Mexicans are most eager to learn English. So why not start them with square dance "lingo"?

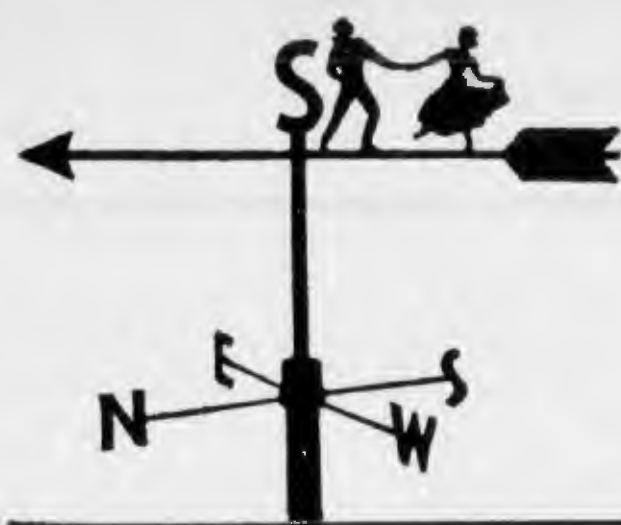
Having decided on this course, Lee and Charles prepared lists of terms used, with their Spanish translations. Additional lists were presented as progress continued. They recorded the correct pronunciations on tape and those dancers who could came a half hour before class time for this additional help. Lots of the dancing was done in circles so they could help one another. Singing calls like Alabama Jubilee and Little Shoemaker were used endlessly, along with Grand Square, etc. Cielito Lindo, a Mexican ballad, was their favorite singing call.

The Weilers left Mexico upon termination of their 18-month contract, with the feeling that there is a terrific potentiality for introducing square dancing into the land of our southern neighbors, where the need for greater understanding and cooperation is still so vital. The people are responsive, in great need of low-cost recreation and have rhythm in their souls, to start with.

The first list going to the Mexican dancers follows:

PALABRAS Y TERMINOS MAS USADOS EN "SQUARE DANCE"

Couple	Pareja
Corner	Esquina
Circle	Circulo
Left	Izquierda
Right	Derecha
Swing	Girar
Promenade	Paseo
Ladies	Damas
Girls	Muchachas
Men	Hombres
Boys	Muchachos
Partner — Taw	Compañero
Opposite	Opuesto
Circle left	Circulo a la izquierda
Circle right	Circulo a la derecha
Left hand	Mano izquierda
Right hand	Mano derecha
Right and left through	Paso de derecha e izquierda
Do sa do	Do sa do
See Saw	Zig-zag
Do paso	Do paso
Allemande left	Mano izquierda con su esquina dando una vuelta completa
Grand right and left	Cadena
Whirl away half sashay	Gire su pareja con media vuelta
Chain or star	Cadena o estrella



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Hawaii

The Federation of Square Dance Clubs of Hawaii has elected a new board of officers for the coming six months and for the first time in its nine-year history, has elected an all-feminine board. Millie Caddis is Chairwoman, with Mabel Aki as Vice Chairman; Alice Lightner, Secretary-Treasurer; and Joan Ebel on Public Relations. Oahu has 12 square dance clubs, two round dance clubs and one pre-teen club.

Joe Baimbridge, Charlie Dunn, Jack Gilmore, Bill Mueller, Robbie Robinson, Freeman Sattelmaier, Marvin Stanley, Dick Weaver and Glenn Zeno are the island callers. Golda and Bob Morrison are the round dance instructors. Both square and round dance clubs suffer from military rotations so classes are in progress constantly to replenish membership. For information on dancing while visiting the islands, write Joan Ebel, 1226 Glen Ave., Wahiwa, Oahu, Hawaii 96786.

Texas

Hub City Wheelers was formed in Alice on June 1, 1965, breaking a square dance drought of several years' duration in that area. The club came from a class taught by Elvis and Eloise Young and a second class was planned for graduation about September. The Wheelers dance 1st and 3rd Tuesdays and visitors are welcome.

—Ann Pfeiffer

Paws and Taws of Rockport, who financed and built their own square dance hall (see Sets in Order, September, 1965) had a record month in July at the filling station which was a revenue source for them. They earned \$808.13 for the club!

—Juanita Wagley

New York

Balance and Swing Club of Scotia again presented a program at both the New York and the United States Pavilions at the Worlds Fair this year. Three bus-loads of dancers were expected to make the trip on September 26. This club also boasts callers being developed right in their own group. Along with Julia and Walt Fanter who assembled the initial class

members about 1943, two of the charter members are now callers for their own clubs. These are Connie Young and George Schacher calling for the Electric City Twirlers and Merry Mixers, respectively. This situation appears to be a sound approach to continuing square dance activity.

Vermont

The 2nd Annual Vermont Fall Foliage Festival took place in Montpelier on October 8-9 with Gloria Rios and Linc Gallacher on squares; Lee and Rita Kenney on rounds.

—Brick Wilcox

Massachusetts

The summer was a busy one for members of the Swingin' Teens of South Hadley Falls. Bill Como and Dana Blood called two dances in July; Bill and Bud Flebotte were at the mike in August. A most interesting project for the group saw them heading for Camp Howe to give a demonstration to the young people there, trying to whip up enthusiasm for the fall classes.

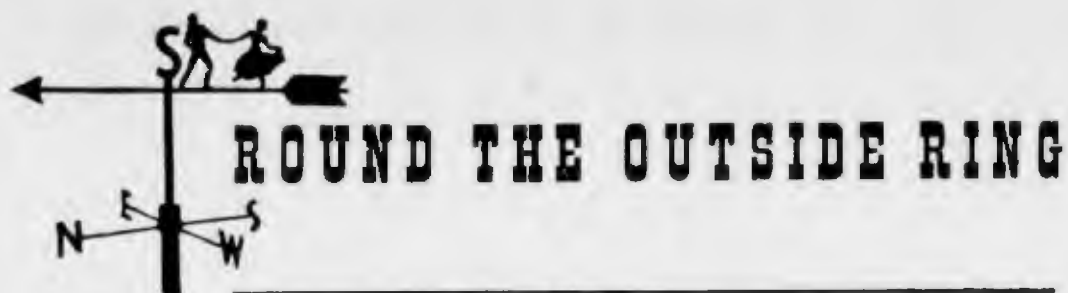
—Janice Lacroix

Round dance clubs from Western Massachusetts have joined together to form an association. Charter members are the Calicos, Connecticut Valley, Easthampton Round Chainers, Happy Pair, Ludlow, Mohawk Rounds, Roundates and the Chicopee Roundancers. Three times during the summer club representatives met at Newt's Nest, the home of Verl and Bea Newton, to discuss formation of the association and also to plan the Fall Round Dance Fiesta which took place on October 3.

—Don Goulet

Here are some of the square dancers from Scotia, N.Y., who participated in square dancing at the Worlds Fair, whose symbol looms large in the background.





Georgia

Kat Kickers of Valdosta are targets for Knot-heads who come to visit them from 100-mile radii, mostly from the direction of Florida. Members from about 7 clubs in the Jacksonville area have visited the Kat Kickers in the past year to qualify as Knotheads. Requirement is that dancers travel 100 miles to a regular dance to qualify for Knothead badges — and the Kat Kickers don't mind a bit.

—Vivian Bennett

Louisiana

A "specialty" square dance club has been formed in New Orleans and is called the Bobcats. They meet 2nd and 4th Saturdays at Lake Vista Community Center with caller Bob Augustin alternating with guest callers. Some 60 couples comprise the membership.

Virginia

Square dancing in the Roanoke Valley has been gaining impetus with the addition of new dancers under the tutelage of Don Robinson and Jessie Mullins. The biggest boost of all is in the form of the First Roanoke Valley Square Dance Festival to be held at the luxurious Hotel Roanoke on November 26-27. Les Gotcher, Bob Augustin and Dan O'Leary will call, with the Irv Easterdays leading the rounds. Interested persons may write to Ralph Morris, 3659 Sunrise Ave., N.W., Roanoke.

The Hampton Roads Callers Assn. was officially formed on June 27 with Ken Beck elected president. Visitors may obtain information on Tidewater area dancing by calling Sid Arnold in Norfolk at 587-2488 or Byron Jenkins in Hampton at 764-3505.

West Virginia

The "Big R" Round-up to have been sponsored jointly by the Dudes 'n' Dolls of Ravenswood and the Cross Trailers of Ripley on November 26-28, has been cancelled out for 1965.

—Red Handley

Washington

Rose Valley Ramblers were formed from Doug Calhoun's class of last June, a class remarkable in that it kept 14 couples of the original 15 who began. The Ramblers dance 2nd and 4th Tuesdays at the Rose Valley Grange Hall near Kelso.

—Pearl Stephenson

Colorado

Ed Gilmore will be the featured caller when Calico and Boots of the University of Colorado in Boulder host their 19th Annual Hoedown in the Glenn Miller Ballroom at the University Memorial Center on November 20. Ed will also conduct a workshop for callers and leaders the following day.

—Gregg Anderson

Empire Magazine, the Sunday supplement to the Denver Post, gave square dancing a humdinger of a spread with a cover photograph in color plus additional photographs and a lengthy story on modern square dancing inside. With this kind of publicity it is no wonder the Colorado State Square Dance Festival in June attracted 121 squares to its Friday night dance and 168 on Saturday.

—Rosie Skiles

California

Texans Ben and Vivian Highburger were guest instructors at an RDTA Institute at Sportsman's Park, Los Angeles, on July 31. They brought their incisive teaching technique to bear on single and triple swing steps and the good old Cha Cha Cha.

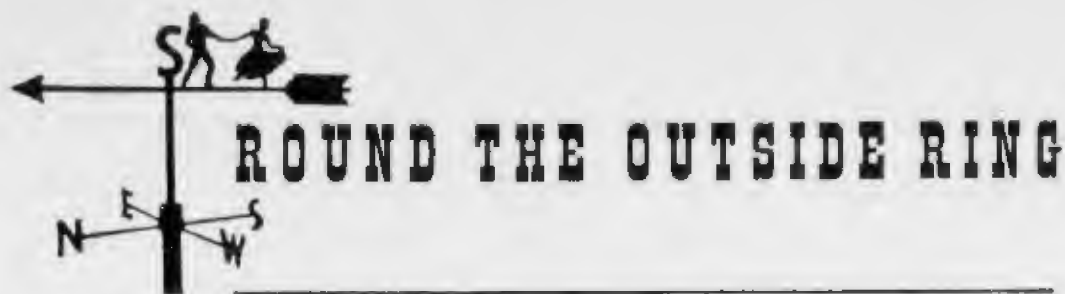
New officers of the Western Square Dance Association (San Gabriel Valley) are Jim Noble, Pres.; Frank Loggins, V.P.; Polly Phillips, Secy.; and John Gottschalk, Treas. Other jobs are being filled by Orville Whisenand, Red Groth, Mel Weller, Dale Dettmer, Dick Sardeson, Jeff Jefford and Bob Embury.

A-Square-D will host the California Square Dance Convention at the Orange Show Grounds in San Bernardino on May 6-8, 1966, according to present plans.

—Nellie Noe

San Diego Square Dance Assn.'s 15th Annual Fiesta de la Cuadrilla will enliven Balboa Park in San Diego on November 5-7. Co-sponsor is the City Recreation Dept. Write to Dale Lovell, 3609 Wawona Dr., San Diego, for more information on this topnotch affair.

Heartland Assn. hosted the Council of Square Dance Associations of California at their quarterly meeting on August 8 at El Cajon Valley High School. It was in fact a meeting in triplicate because Roland Smock presided at a special meeting dealing with research into California square dancing problems; this was followed by the State Advisory Board meeting planning the 1966 State Convention; and *this* was followed by the regular Council Meeting with Wally Schmick, Heart-



land president, in charge. About 200 representatives were present from every one of the 15 California associations as well as the two teen age "associates." Among subjects covered were programming of callers at State Conventions, a report on the National Convention in Dallas, locale of State Conventions and announcements of future events. A catered chicken dinner was served and evening dancing was to callers Lee Deck, Chuck Reynolds and Johnny Smith. Western Assn. will host the Council in November.

Idaho

George and Lela Nedrow of the Ruffles and Russets Club in Idaho Falls, are having a Golden Wedding Square Dance on November 13 for all square dancers who can come and join them. They make just two requests, "Come and dance—but please, no presents." The Nedrows have been active square dancers all of their lives and they are eager to share this important anniversary with their dancing friends.

—Don Wilde

Manitoba, Canada

A Square Dance Week from August 30 to September 3 was sponsored by the Square Dance Callers Assn. of Manitoba in cooperation with the Square Dance Federation of Manitoba. Purpose of the week was to promote square dancing by attracting public attention to the activity. Parking lots of three Safeway stores in and near Winnipeg, plus the Co-Op in East Kildonan and Polo Park's Plaza, were the locale for the colorful dances which drew many spectators. Callers in the various

spots were Les Moran, Don Hill, Bert Angus, Garry Hall and Colin Hugo and a different area was spotlighted each night of the week.

—Joe Johannson

Illinois

The Olney Squarenaders have plans for the First Squarenaders Winter Festival to be held on December 5 at St. Joseph's Hall in Olney. The Squarenaders have 9 callers from Illinois and Indiana who will be backed up by live music from the Wabash Valley Boys. Clarence Fairhurst will M.C., with callers Marv Clem, Ray Clark, Mel Cruse, Rufus Aldridge, Sam Green, Don Martin, Bill Palmer and Bruno Zeni. Overseeing the rounds will be Jack and Lee Irvin.

—Don Blackford

Kentucky

The Corbin Dudes & Dolls and the London Squares co-sponsored an Invitation Square Dance on September 4. Guest caller for the evening was Don Williamson from Greenville, Tenn. The final evening of Corbin's annual Nibroc Festival was highlighted by an outdoor square dance on August 14. Caller for the evening was Edd McFadden assisted by Carl Crider. Spectators, filling to overflowing the chairs provided, came and went all evening. Evidence of rising interest in square dancing in the area was the list of couples waiting for the fall classes.

—Bob Witt

Connecticut

The Greater Hartford Square Dance Club is one of the oldest western-style clubs in New England, having celebrated its 15th Anniversary with a dinner-dance on October 3 at the Indian Hill Country Club, Newington. Earl Johnston and Al Brundage handled the calling for this lively and well-attended evening of dancing.

—George W. Elliott

Instructor for the Vasey School Juniors, pictured here, is 80-years-young Oliver Cunnings of Midland, Ontario, Canada.



NEW

a singing square



"Gravy Train" — Bob Johnston called and composed this fine dance. Pete Lofthouse did an excellent job with the music. *Surprise!* The record is at your dealers now. Just ask for —

No. 4847

TOPS IN SQUARES

- 4846 — "Enjoy Yourself" — by Max Forsyth
- 4845 — "Tenderfoot" — by Bruce Johnson
- 4844 — "Little Old Log Cabin in the Lane" — by Al Brundage

NEW!

a round dance



"TONIGHT YOU BELONG TO ME" A lovely simple two-step composed by Steven and Mary Kay Sheperd of Los Angeles — coupled with

"Dancing On My Heart" — An English quick step composed by Eddie Palmquist. This beautiful dance is put together with the more basic movements of this ever-popular and lovely dance rhythm.

No. 4710

TOPS IN ROUNDS

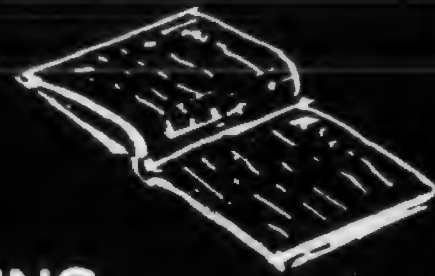
- 4708 — "Day-dreams" — by Ken and Dolly Walker
- 4707 — "Moonlight Cocktails" — by Manning and Nita Smith
- 4709 — "Debut in Waltzing" — A basic waltz teaching series with an Instrumental record, with five different tunes, one to fit each routine (drill). Just the aid teachers, callers and dancers need for their classes.

WINDSOR RECORDS — 5530 N. ROSEMEAD BLVD., TEMPLE CITY, CALIF.



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

November 1965

WE'VE GONE DOUBLE-BARRELLED this month in featuring one of the old timers, both as a Style Series special, and here in the Workshop as "ideas" for additional club enjoyment. George Elliott comes up with a collection of inside out-outside in figures which are fully described on page 30. You'll find that most of the people square dancing today have either never heard of this particular family of dances or have long since forgotten how to do the movement.

One and three go forward and back
Same four square thru, go all the way around
All the way round when you come down
Do sa do the outside two
Now dive right in
An inside out and an outside in
Bend your back and do it again
Now star thru and pass thru
On to the next and see saw left go all the way around
Same two dive right in
An inside out and an outside in
Bend your back and do it again
Pass thru
On to the next and suzy Q
Opposite right and partner left
Then opposite right, partner left like a left allemande
Find your own a right and left grand

Head two go forward and back
Same four star thru and frontier whirl
And dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Outside four dive thru and frontier whirl
Trail thru and find the corner
Left allemande

One and three go forward and back
Go forward again and one dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Same four star thru and frontier whirl
And dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
There's old corner, left allemande
Partner right, right and left grand

Forward eight and back with you
Two and four do a right and left thru
Head ladies chain
Turn the girls like you always do
Same four square thru go four hands around
Go all the way around when you come down
Circle four with the outside two
Head gents break and make two lines
Forward eight and back in time
Now pass thru and join your hands
Bend the line and the heads dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Now pass thru and join your hands
Bend the line and the sides dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Same four a right and left thru
Turn the girl like you always do
Same four trail on thru
Find old corner, left allemande

One and three go forward and back
Same four square thru three-quarters round
The other four separate and star thru
The heads dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Insides frontier whirl and half square thru
The other four separate and star thru
And the heads dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
There's old corner, allemande left

One and three go forward and back
Go forward again and dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Same four pass thru and separate
Go round one into the middle
Now pass thru and dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Same four a right and left thru
Outside four dive thru and pass thru
And dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
There's old corner, left allemande

(More Elliott next page)

(4 more Elliotts)

Allemande left with the corner maid
Go back just one and promenade
And don't slow down
One and three you wheel right around
And dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Now dive thru once more
And all four couples frontier whirl
Cross trail thru
Find old corner, left allemande

One and three go forward and back
Same four swing thru two by two
To a star thru
Circle four with the outside two
Head gents break and make two lines
Forward eight and back in time
Go forward again, the heads dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Now bend the line and sides dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Now bend the line and the heads dive in
Everybody go on to the next
Trail thru and find the corner, left allemande

One and three you bow and swing
Then promenade the outside ring
Go all the way around
Go all the way around and don't get sore
Now one face two and three face four
Do a right and left thru
And a right and left back
Face that two and the heads dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Take the opposite lady and face to the middle
A double pass thru
Now face across the set
Trail thru and find the corner
Left allemande

Head gents face your corner
Box the gnat and change places
New head couples (that's the girls)
Go forward again and one dive in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
And back to place
Take the opposite lady and face the sides
And dive right in
An inside out and an outside in
Bend your back and do it again
An inside out and an outside in
Now swing the one that faces you
Now allemande left and a right to your girl
A wagon wheel and you leave her whirl
On to the next go right and left grand

GRAND BEND

By Gerald Reeser, Inglewood, California
One and three only, like a grand square
One, two, three, turn sharp
And centers in
Bend the line and rollaway
Left allemande, etc.

O'S A BUNCH

By Garry Vrieling, La Mirada, California
Promenade
One and three wheel around
Right and left thru
Cross trail thru, U turn back
Star thru, cross trail thru
Now U turn back
Star thru, pass thru, on to the next
Right and left thru
Cross trail, U turn back
Star thru, cross trail thru
U turn back, star thru
Cross trail thru one more time
Left allemande, etc.

SINGING CALL*

SWEETHEART OF VENEZUELA

By Dick Leger, Warren, Rhode Island
Record: Top 25109, Flip Instrumental with
Dick Leger
FIGURE:
Heads square thru four hands around (Si, Senor)
With the outside two go right and left thru (Si,
Senor)
Dos sa dos, make an ocean wave (Si, Senor)
Cross trail and you turn back, swing the corner,
Walita
Promenade Walita, the sweetheart of Venezuela.
Heads wheel around, go right and left thru (Si,
Senor)
Pass thru, do a right and left thru (Si, Senor)
Cross trail, do an allemande left (Si, Senor)
Come back and swing Walita, promenade to
Venezuela
I love my Walita sweetheart of Venezuela.
BREAK:
Four ladies chain across the way (Si, Senor)
Chain them back, don't let them stay (Si, Senor)
Join your hands and circle left (Si, Senor)
Allemande left your corner, dos sa dos Walita
Four men star left now, once around the ring
Dos sa dos, then allemande left (Si, Senor)
Grand right and left, around the set (Si, Senor)
When you meet your lady, promenade (Si, Senor)
Promenade with Walita, sweetheart of Venezuela
I love my Walita, sweetheart of Venezuela
SEQUENCE: Figure (heads twice), Break, Figure
(Sides twice).

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

CIRCULATE EASY

By Tom Tobin, Los Angeles, California
Heads to the middle and come on back
Square thru on the inside track
Four hands, then box the gnat
Gents join hands, make an ocean wave
Balance, just the gents (or gals)
Circulate, then a right and left grand, etc.

BREAK

By George Sword, Hagerstown, Maryland
Two and four do a right and left thru
Head ladies chain to the right
Two and four roll a half sashay
One and three move up to the middle and back,
Go forward again and star thru
Double pass thru
First couple go left, next couple go right
Square thru four hands around, get all the way
around
Now give a right to the next and pull on thru
and
Allemande left

SWAP SHOP

By Sam Grundman, Berkeley, California
Head ladies chain
Side couples right left thru
Heads swap around
Both turn left around one
Line of four
Swap around, cast off, three quarters
Pass thru, wheel and deal
Center four, star thru, swap around
Both turn left around one
Line of four
Swap around, cast off, three quarters round
Pass thru, wheel and deal
Center four, swap around
Left allemande

EXAMPLES OF ROTATE

By Chuck McDonald, San Francisco, California
Side two ladies chain across
Turn 'em around, don't get lost
One and three lead right, circle four
Head gents break to lines of four
Forward up and back you reel
Pass thru and wheel and deal
Rotate round the ring you do
Dive thru, pass thru
Corners all, left allemande

Chain side ladies cross the ring
Turn the girls, that pretty Jane
One and three roll away
Star thru while you're that way
Split two, round one
Make lines of four
Forward up and back you reel
Pass thru and wheel and deal
Rotate boys, go cross the town
Pass thru, centers in
Cast off three quarters round
Star thru when you come down
Rotate all around that land
Pull her by, left allemande

TRIPLE WHEEL

By Chic Burgess, So. San Francisco, California
One and three lead to the right
Circle four, head gent break line of four
Forward eight and back you reel
Pass thru, then wheel and deal
Double pass thru then triple wheel
First couple wheel right to a line
Second couple wheel left to a line
*From this set position wheel and deal
First couple wheel right to a line
Second couple wheel left to a line
*Star thru, square thru
Three quarters round to an allemande left
or
*Cast off three quarters round to line of four

O.K. IF YOU CAN DO TRIPLE STAR THRU!

EVERY LITTLE STAR

By Julius King, Lexington, Massachusetts
Side two go right and left thru
Same ones whirl a half sashay
Head two pass thru
'Round one, into the middle
Star thru to the tune of the fiddle
Pass thru and around just one
Double star thru in the middle there, son
Split those two, round one you go
Star thru, frontier whirl you know
Triple star thru and hear me shout
When you're thru two lines face out
Frontier whirl and star thru
Allemande left in front of you

SINGING CALL*

LOVE ME HONEY DO

By Bob Yerington, Muscatine, Iowa
Record: Kalox 1049, Flip Instrumental with
Bob Yerington
OPENER, BREAK, ENDING:
Four ladies promenade that land
Come on back and swing your handsome man
Join all of your hands circle left around I sing
Left allemande and weave around that ring
Love me love me love me honey do
Do sa do and promenade her too
Love me honey, hold me do, hug me tight and
squeeze me too
Love me love me love me honey do
FIGURE
Those heads (Sides) promenade and go half way
Come down the middle a right and left thru I say
Roll away a half sashay into the middle and
back away
You star thru go right and left thru and then
(Dive thru)
You pass thru and swing the corner there
Left allemande and promenade that square
Love me honey, hold me do, hug me tight and
squeeze me too
Love me love me love me honey do
SEQUENCE: Opener, Figure twice heads, Break,
Figure twice sides, Ending.

CHALLENGING PIVOT

RAMONA

By Wayne and Norma Wylie, St. Louis, Missouri

Record: Grenn 14075

Position: Intro: Open; Dance: Closed M back to COH

Footwork: Opposite throughout

Meas INTRODUCTION

1-4 **Wait; Wait; Away, Point, —; Together, Tch, —;**

In Open pos facing LOD wait two meas then step away from ptr on L, turning to face ptr point R twd ptr, hold one ct; Step together on R, tch L to R, hold one ct in CLOSED pos with M back to COH.

DANCE

1-4 **(Box) Fwd, Side, Close; Bwd, Side, Close; Rock, Recover, Side; Rock, Recover, Side;**

In Closed pos with M back to COH do one full box waltz in two meas by stepping fwd on L, side on R, close L to R; step back on R, side on L, close R to L; blending to SIDECAR rock diag twd RLOD and wall on L XIF of R (W XIB on R), recover in place on R, step side in LOD on L; blending to BANJO pos; rock diag twd LOD and wall on R XIF of L (W XIB on L), recover in place on L, step on R twd RLOD between W feet in CLOSED pos starting a R face pivot (W step twd COH on ct 3 with reaching step to face LOD).

5-8 **Pivot, 2, Step/Close; Step, Flare (to BJO), Step; Side, Bhd, Side; Frt, Side, Close;**

Complete pivot in two more steps blending to SIDECAR pos and ending facing diag twd wall and almost RLOD, IN ONE CT step fwd twd RLOD on L and close R to L; step fwd in RLOD on L, quickly flare to BANJO pos in one ct to face LOD, step fwd twd LOD on R; Serpentine dwn LOD by stepping side in LOD on L to face ptr, XIB on R in LOD (W XIF on L) turning to SIDECAR pos, step side in LOD to face ptr, XIF on R in LOD to BANJO pos (W XIB on L), step side in LOD on L to face ptr, close R to L ending in CLOSED pos M back to COH.

9-12 **Solo Waltz Turn; Solo Turn; Bwd Twinkle; Bwd Twinkle;**

In two meas solo waltz turn down LOD M turning L face and W turning R face by stepping in LOD on L, turning to bk to bk pos step side in LOD on R, close L to R; turning to face RLOD step in LOD on R, turning to face ptr step side in LOD on L, close R to L; turning to face LOD in OPEN pos step L twd RLOD XIB of R (W also XIB), step to side twd RLOD on R to face ptr, close L to R; turning to LEFT OPEN pos step on R twd LOD XIB of L (W also XIB), step to side LOD on L to face ptr, close R to L and take CLOSED pos with M back to COH.

13-16 **Waltz Bal Left; Waltz Bal Right; Twirl, 2, 3; Thru (Dip), Face, Close;**

In loose closed pos waltz bal L by stepping side in LOD on L, step R in back of L (W also XIB), recover in place on L; waltz bal R by stepping side in RLOD on R, step L in back of R (W also XIB), recover in place on R; M waltz fwd in LOD L,R,L as (W does a R face twirl under ML and WR arm in three steps) to end in SEMI-CLOSED pos facing LOD; step thru LOD on R dipping slightly, step to side in LOD on L turning to face ptr, close R to L taking CLOSED pos with M back to COH.

17-20 **(Box) Fwd, Side, Close; Bwd, Side, Close; Rock, Recover, Side; Rock, Recover, Side;** Repeat action of measures 1 thru 4.

21-24 **Pivot, 2, Step/Close; Step, Flare (To Bjo), Step; Side, Bhd, Side; Frt, Side, Close;** Repeat action of measures 5 thru 8.

25-28 **Bal Bk, Hold, —; Solo Waltz Turn; Solo Turn; L Face Twirl;**

In closed pos bal bk twd COH on L and hold 2 cts; solo waltz turn twd RLOD in two meas M turning R face (W turning L face) to end facing RLOD in LEFT OPEN pos; M waltz fwd in RLOD in small steps R,L,R as W does 1/2 L face twirl under ML and WR arm in 3 steps to end in SIDECAR pos M facing RLOD.

29-32 **Twinkle to Banjo; Twinkle Maneuver; Waltz Turn; Waltz Turn;**

Step fwd twd RLOD on L, turning to face ptr step side in RLOD on R, close L to R turning to face LOD in banjo pos; step fwd twd LOD on R with a long reaching step, turning to face RLOD step side on L, close R to L ending in CLOSED pos M facing RLOD; stepping back on ML do two R face waltz turns dwn LOD to end in CLOSED pos with M back to COH to start dance from beginning.

DANCE GOES THRU TWO COMPLETE TIMES. SECOND TIME THRU TWIRL W RIGHT FACE IN THREE CTS ON MEAS 32, CHANG HANDS, B & C.

CHARLESTON

OH BOY

By Vaughn and Jean Parrish, Boulder, Colorado

Record: Belco 214

Position: For Dance: Semi-Closed, facing LOD

Footwork: Opposite throughout, directions for M

Meas

DANCE — PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Face to Face; (Slightly) Bk to Bk;**

Starting on M's L do a two-step forward down LOD; starting on M's R do a two-step forward down LOD (to BTFLY, M bk to COH); starting on M's L do a face to face two-step down LOD (prepare to swing trailing hands joined—M's R, W's L—thru between partners toward LOD); starting on M's R do a SLIGHTLY back to back two-step down LOD (prepare for M to maneuver in front of W to CLOSED position).

5-8 **Turn Two-Step; Turn Two-Step; (W Twirl**
(Oh Boy continued on page 49)

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**SQUARE DANCERS HOLIDAY
IN EUROPE**

August 31-September 21, 1966

SABENA

BELGIAN WORLD AIRLINES



SQUARE DANCERS HOLIDAY IN EUROPE

August 31-September 21, 1966

LET'S GO TRAVELING

HERE IS YOUR OPPORTUNITY to see the capital cities of Europe in the **GRANDEST TOUR** of them all. Here is an incomparable 3 weeks vacation that includes dozens and dozens of extras that you would never expect to find in a tour that costs so little. This dream vacation *can* be yours! Just look at some of the features it includes.

LEADERSHIP: Especially trained square dance leaders* will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager who will travel with us.

QUALITY: Everything will be the finest. First class and deluxe and even luxury hotels will be used throughout. Two meals, sometimes three, will be included every day.

FEATURES: You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. You'll have plenty of time in every city to enjoy yourself to the fullest. All travel between cities will be by modern aircraft and your trans-Atlantic jet flights will remain among your fondest memories.

EXTRAS: There will be many including your night club visit in Paris, the special Fondue dinner in Switzerland, the Lippizaner Horses in Vienna and an evening at the Palladium in London.

SQUARE DANCES: You will be warmly welcomed at the second annual All-Europe Square Dance Convention in Mannheim, Germany, and you will play host to the British square dancers at a special Square Dance Festival in London. You'll be waltzing in Vienna of course, and you'll be surprised and delighted at a most unusual square dance evening in Lucerne.

*In the past, tour escorts have included the Bob Van Antwerps, Frank Hamiltons, Bob Pages, Jay Orem. Equally well-known leaders will escort this tour.

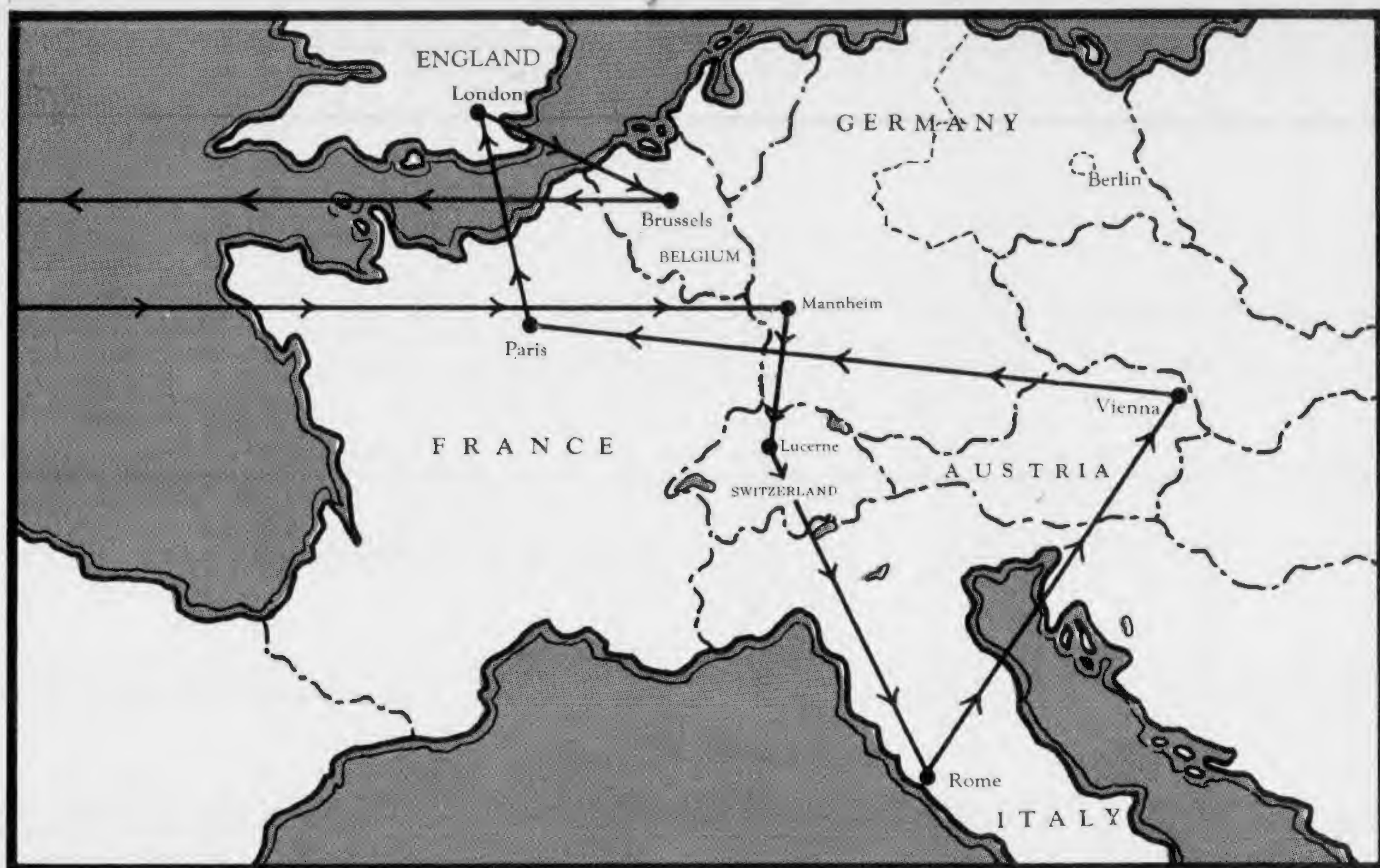
THE DREAM OF A LIFETIME

All of this plus the many wonders described in the following itinerary are yours when you join us on this Square Dancers Holiday in Europe. We hope that you can come with us. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club — or — perhaps the whole club might like to come along. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh yes, the cost: **\$950*** per person from New York

*Air based on 14-21 day jet excursion fare

(for everything described on the following pages)



ITINERARY

IT—MU 101

1st Day — Wednesday, August 31

Today is "D" Day as Square Dancers board their Jets in Los Angeles and other cities enroute to our meeting at Kennedy Airport in New York City, where we gather in the Sabena lounge. From here and from Montreal (Canada) our SABENA Boeing "Intercontinental" Jet takes us across the Atlantic on our overnight flight to Germany.

GERMANY

2nd Day — Thursday, September 1

On arrival at the Frankfurt Airport, we will be met by our Tour Manager who will be with us through our entire Square Dance visit to Europe. After completing Customs our special deluxe coaches will take us via picture-book landscapes from Frankfurt to the important industrial city of Mannheim at the junction of the Rhine and Neckar rivers. On arrival in Mannheim, we will check into the PALASTHOTEL MANNHEIMER HOF. Afternoon at leisure with time for a nap and an opportunity to catch up on some of our sleep. After dinner, we will enjoy our first exciting event in a never-to-be-forgotten dream-vacation.

3rd Day — Friday, September 2

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these

cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. Lunch will be enjoyed on board. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for return to our hotel in Mannheim. Balance of the afternoon is at leisure. In the evening, we will join with our Overseas counterparts for the Opening Dance of the Second ALL-EUROPE SQUARE DANCE CONVENTION.

4th Day — Saturday, September 3

This morning, our busses take us on a tour of Mannheim, thence, along the Neckar river to Heidelberg, the oldest university town in Germany and famous as the setting for the operetta "The Student Prince." Heidelberg is also known for its spectacular 700-year-old castle, the Holy Ghost Church, the University with the Student's Prison and the old student inn called the "Red Ox," all of which we will see. We will return to our hotel in Mannheim by noon with the afternoon free for shopping and other personal activities. Transportation will be provided for those who wish to take part in the Convention's afternoon Workshops. Following dinner, we will again take part in the ALL-EUROPE SQUARE DANCE CONVENTION.

SWITZERLAND

5th Day — Sunday, September 4

This morning we will leave Germany behind, for we will drive to Frankfurt and board our plane for

Switzerland, the land of alpine splendor. After a short flight, we arrive in Zurich where our waiting busses take us to nearby Lucerne where we check into the PALACE HOTEL which will be our home for the next three days. Balance of this day is free except for a delightful surprise at our hotel tonight.

6th Day — Monday, September 5

In Lucerne, after breakfast we will have a half-day city sightseeing tour of this noted tourist and festival town, viewing the original Lion Monument dedicated to the Swiss Guard, the wooden chapel bridge of 1333, and the wooden Dance of Death Bridge of 1407, the medieval town walls and the Town Hall of 1599. The afternoon is free for shopping or resting; in the evening, a unique experience of partaking of a typical Swiss Fondue Dinner with Swiss entertainment at the Restaurant Stadtskeller.

7th Day — Tuesday, September 6

Today we will have a full-day tour of the Bernese-Oberland which features an ascent of the Bruniz-Pass at 3,400 ft. after passing the Lakes of Lucerne, Sarnen and Lungern; the Gorge of the Aare at Meiringen, Lake Brienz, Interlaken, the world-known resort with its memorable view of the Jungfrau; the Glacier village Grindelwald, 3568 ft. at the foot of the Wetterhorn, and the valley of Lauterbrunnen with the Staubbach-Fall and the Trummelbach Falls (from Jungfrau Glacier) which descends in five wonderful cascades inside the Black-Monk. A Swiss picnic lunch will be enjoyed on our stop at Grindelwald.

ITALY

8th Day — Wednesday, September 7

This morning our special coaches take us once again to Zurich where we board our plane and fly to Rome. As we proceed to our hotel, we will enjoy our first glimpse of the "Eternal City." We will be staying at the PLAZA HOTEL. The rest of this day is free for individual activities.

9th Day — Thursday, September 8

In Rome with full-day city sightseeing. In the morning we'll visit the Quirinale Palace (former residence of the Italian Kings), The Trevi Fountain, Sistine Chapel, Parliament House, the Pantheon, Senate, the Vatican and its Museums and the Galleries, the Borgia Apartments and the Villa Borghese. In the afternoon, we visit ancient Rome, including the Colosseum with its ancient arena, the statue of Moses by Michelangelo, Church of St. Peter in Chains, Roman Forum, Capitoline Hill, Imperial Forum, and the Basilica of St. Paul.

10th Day — Friday, September 9

Today a full day at leisure in Rome.

AUSTRIA

11th Day — Saturday, September 10

We leave Rome today by Jet for Vienna. On arrival our motorcoaches will transfer us to the HOTEL EUROPA. The balance of the day is at leisure.

12th Day — Sunday, September 11

This morning, barring any change in their schedule, we will watch the famous white Lippizaner horses perform their graceful pirouettes to the strains of Mozart and Strauss at the Spanish Riding School. This afternoon we will have a grand tour of this city of music and art, visiting many historical locations. The highlight will be a visit to Schoenbrunn



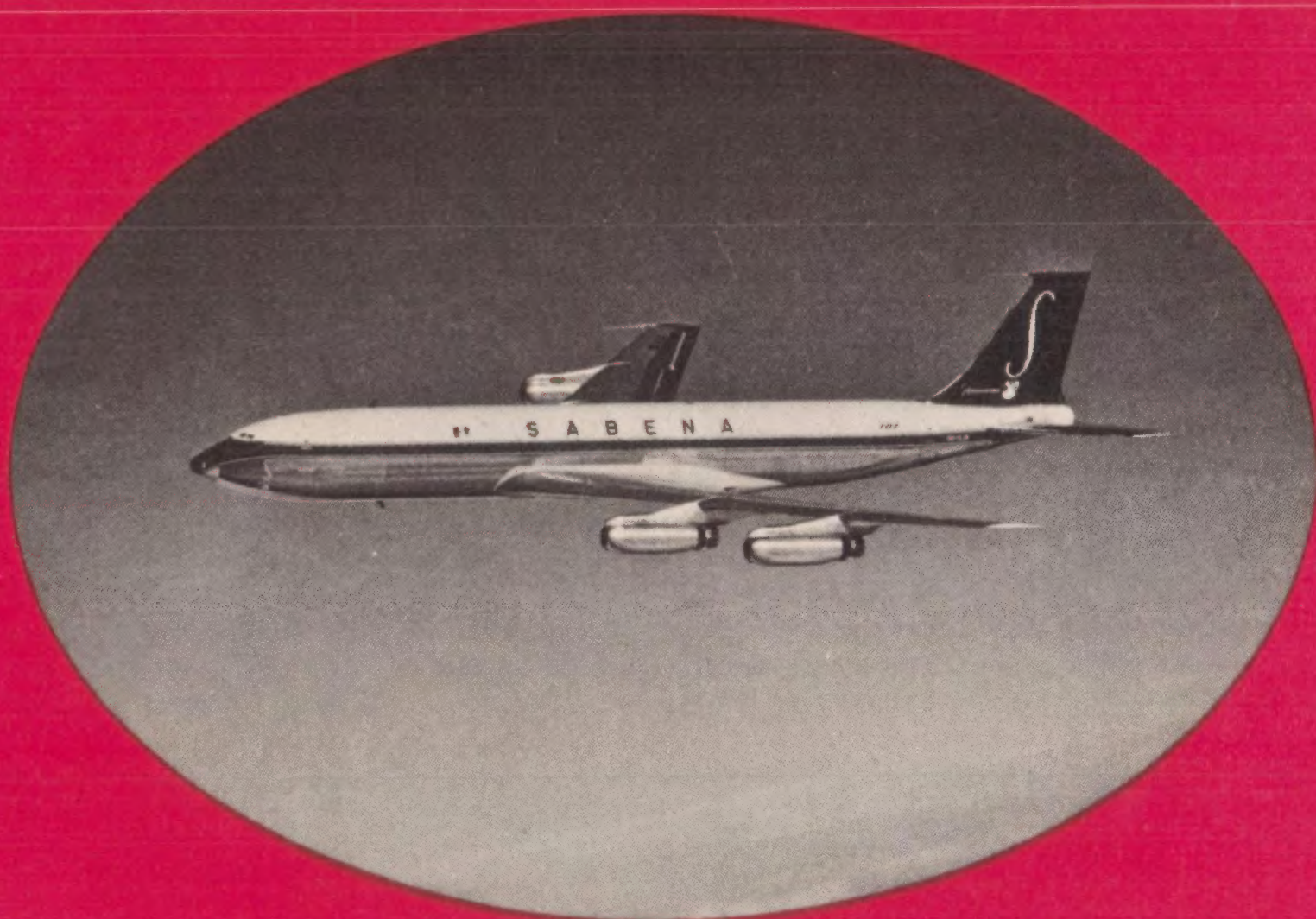
Castle with royal apartments and magnificent gardens.

13th Day — Monday, September 12

Following an unscheduled morning we will take an afternoon drive into the Vienna Woods. Here we will see the magnificent countryside surrounding Vienna, visiting the Cistercian monastery of Heiligenkreuz and passing Liechtenstein Castle. As a topper this after-



There just never was a more comfortable and luxurious way to see the world. All our travel, overseas and from city to city, will be on modern aircraft.



noon we will take a never-to-be-forgotten boat ride on the subterranean lake and visit the Seegrotte. And, of course, this visit just wouldn't be complete without a special "Vienna Old-World Waltz Evening" which we'll enjoy tonight.

FRANCE

14th Day — Tuesday, September 13

After breakfast, regretfully we will leave Vienna, but more fun is in store for us for we will soon be in France. On arrival in Paris, we will be met and transferred to our HOTEL AMBASSADOR. We will rest a while and then get ready for a big evening when we'll enjoy dinner and the floor show at the Lido, the world's number one night club. Here we will view a lavish, dazzling costumed 2-hour extravaganza in the best "Paris After Dark" tradition.

15th Day — Wednesday, September 14

This morning we will sightsee historic Paris including the world famous Louvre Museum, the Bastille, Hotel de Ville, Sainte Chappelle, the Law Courts, the Senate, Sorbonne, Notre Dame, Sacre Coeur and Montmartre where we will have a grand view of Paris below. In the afternoon, we will have a delightful trip along the Seine River through the wooded suburbs of Paris, past the Sevres porcelain works to the majestic Palace of Versailles. We will visit the famous galleries, apartments and magnificent gardens. We will return to Paris via Ville d'Avray of Corot and Balzac renown.



16th Day — Thursday, September 15

This morning we will visit modern Paris including Tuileries Gardens, Rue de la Paix, Elysee Palace, and proceed down the Champs Elysees past the Arc de Triomphe to the Tomb of the Unknown Soldier. Thence

to Bois de Boulogne, Palais de Chaillot, Eiffel Tower, Tomb of Napoleon, Les Invalides and Place Vendome. Afternoon at leisure and if you wish you can stay at the Eiffel Tower to proceed to the top; or return to the hotel with the motorcoach.

ENGLAND

17th Day — Friday, September 16

After breakfast, we will leave Paris by Jet for a short flight over the English Channel to arrive at London airport. Our special motorcoaches will take us to the LONDONER HOTEL. In the evening, our coaches will take us to the famous London Palladium where we will have prime reserved stalls to view the world's leading vaudeville theatre with an elaborate show headlined by outstanding international stars.

18th Day — Saturday, September 17

Our morning tour of the West End includes Piccadilly Circus, Pall Mall, St. James' Palace, Westminster Cathedral, South Kensington Museums, Houses of Parliament, and a trip to Buckingham Palace to view the Changing of the Guard (if held). Thence, to the Tower of London, Dickens' House, Westminster Abbey to view the Royal tombs and the Coronation Chair, etc. Continue to Hyde Park, Trafalgar Square and the fashionable shopping center on Oxford Street. This afternoon is free for independent activities. We will have an enjoyable evening of Square Dancing with our British friends.

19th Day — Sunday, September 18

Today, we will have a full-day tour to Shakespeare country. We will drive through England's beautiful countryside, via the University town of Oxford to visit the spots associated with the Great Bard, including Shakespeare's birthplace, Anne Hathaway's Cottage and the Memorial Theatre. We will enjoy luncheon in this quaint town. Then we will visit the nearby Warwick Castle and return to our hotel in time for Sunday dinner.

BELGIUM

20th Day — Monday, September 19

We leave England this morning and fly to Brussels, our final European Vantage Point. After clearing customs



our busses will take us to the famed Hotel Metropole in the heart of downtown Brussels. This afternoon we will take a tour through historical Brussels along the Boulevard Adolphe Max, Place de Brouckere, The Stock Exchange, The Grand 'Place including Town Hall, the King's house and the Guild Houses, and many other magnificent sights. We pass the Royal Opera House and then head back to our Hotel.

21st Day — Tuesday, September 20

Since this is our last full day abroad and there is so much of interest to do and see to our own individual satisfaction, the entire day is left unscheduled for independent activities. This evening will be our Farewell Banquet with much in store for the occasion. This will be an event we will never forget!

U.S.A.

22nd Day — Wednesday, September 21

DEPARTURE DAY: After a leisurely morning of packing, we will have to say Adieu to all the hospitable folks we found abroad as we board our Sabena Belgian World Airline Jet for the journey home but we will have never-to-be forgotten memories to remain forever. **BON VOYAGE.**

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet 14-21 day excursion Trans-Atlantic flights with tourist class transportation in Europe and with Jet tourist class Family Plan (where available) and Open Jaw for domestic U.S. and Canadian flights. Services of Sabena Belgian World Airline or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$78.00 per person.)

MEALS: Continental breakfasts will be included throughout with the exception of London where meat breakfasts will be included. Table d'hote dinners will be included throughout and lunches will be provided on the full-day tours into the Bernese Oberland and the Shakespeare Country tour and on the Rhine Steamer. Lunch will be included the first day in Mannheim and will also be included on some of the air flights, when aloft during the lunch hour.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing. Also the services of an experienced Tour Manager will be available throughout the tour.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurant, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of Europe you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.

excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hôte menu, are not included. Lunches, except as listed above, are not included. Airport taxes, where levied, are not included.

RATES: The tour and air costs are based on present tariffs and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The Square Dance Holiday in Europe Tour, Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund

Square Dancers Holiday in Europe
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1966 Square Dancers Holiday in Europe.

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1966. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

Check here if you are interested in a "fly now—pay later" plan ☐

(signed)

(date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 27, 1966. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses. When cancellations are made after departure, the tour escort, agents or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.00 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the Square Dance Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the Square Dance Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City or Montreal. Please check here if you will be using air transportation to get to the East Coast ☐ or Montreal ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to either New York or Montreal ☐.

Please show our names on our special badges in the following manner:

_____ (his)

_____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood

(Oh Boy, continued)

once) M Walk, —, 2, —; Both Walk, —, 2, —;

Starting on M's L do two R face turning two-steps to end SC facing LOD: M walks 2 steps (L, R) down LOD while W does one R face twirl; starting M's L both walk 2 steps down LOD to end in SC position facing LOD.

9-16 Repeat all of Part A to end in Open Pos, inside hands joined facing LOD.

PART B

17-20 Step Fwd, —, Pt Fwd, —; Step Bk, —, Tch Bk, —; Fwd Two-Step; Fwd Two-Step;

(Suggest Charleston for individual fun & styling) M step fwd on L and point R toe fwd ahead of L; M step back on R and touch L toe back behind R; Starting M's L both do 2 forward two-steps down LOD.

21-24 Repeat Measures 17-20

25-28 Circle Away Two-Step; Away Two-Step; Together Two-Step; Together Two-Step;

Starting M's L (turning L face) and W's R (turning R face) do a complete solo circle away from and come back to partner in 4 two-steps M maneuver in front of partner to CLOSED position. (Suggest small circle away—5'—and small steps).

29-32 Repeat Measures 5-8 of Part A to end in Semi-Closed Facing LOD.

Ending: Dance goes thru completely 3 times then add for tag:

Semi-Closed Facing LOD Fwd Two-Step; Fwd Two-Step; M Walk (W Twirl); Change Hands and then acknowledge.

AUTHOR'S NOTE—BEFORE TEACHING DANCE

Many dancers would like to learn how to do a CHARLESTON which is suggested in this dance. We find it very rewarding to ask all dancers to join hands in a circle and by demonstrating from the stage OR joining them in the circle for a brief practice of STEP FWD, —, POINT FWD, —; STEP BACK, —, TOUCH BACK, —; After they get the feel of step and rhythm, suggest that a CHARLESTON can easily be accomplished by making a small circular movement of the foot with each STEP AND POINT.

EASY TWO-STEP

LOVE FOR TWO

By Frank and Evelyn Hall, Los Angeles, California
Record: Hi Hat 815

Position: Diag Facing for Intro, Closed with M facing LOD for Dance.

Footwork: Opposite, Directions for M except as noted.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Tog (to CP), —, Tch, —;

In Open-Facing pos (slightly diag) M's R & W's L hands joined, M facing wall and slightly LOD, wait 2 meas: Step apart on L, hold 1 ct, point R, hold 1 ct; Step together on R adjusting to CLOSED pos, hold

1 ct, touch L to R, hold 1 ct.

PART ONE

1-4

Fwd Two-Step; Fwd Two-Step; (to SC) Walk In, —, 2, — (Blend to Face); (Scis) Side, Close, Cross (Thru), — (to CP);

In Closed pos M facing LOD start with M's L and do 2 fwd two-steps: Adjust to SEMI-CLOSED pos facing COH and walk in 2 slow steps (L, —, R, —) twd COH and start blend to face partner; Completing blend step swd twd COH on L, close R to L, cross L over R (W XIF), hold 1 ct while adjusting to CLOSED pos M facing LOD.

5-8

Side, Close, Side, Tch; Fwd, —, Turn (1/4 RF), —; Turn Two-Step; Turn Two-Step (Face LOD);

In Closed pos step swd (twd wall) on R, close L to R, side on R, touch L to R; Fwd on L (LOD), hold 1 ct, fwd R while turning 1/4 RF (M face wall), hold 1 ct; Starting M's L do 2 turning two-step LOD (End in CP, M facing LOD).

9-16

Repeat action of Meas 1 thru 8 (Except end in Semi-Closed pos facing LOD).

PART TWO

17-20

Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Step Back (turn to face), —, Side/Turn (to L-Open), —;

In Semi-Closed pos facing LOD and starting M's L do 2 fwd two-steps: Cut L in front of R, bwd on R, cut L in front of R, bwd on R; Step bwd twd RLOD on L while turning to face partner, hold 1 ct; blending smoothly step swd twd RLOD on R while turning to LEFT-OPEN pos, hold 1 ct.

21-24

(Hitch) Fwd, Close, Back, —; Back, Back Turn (to face), Thru, —(to CP); Vine (LOD), 2, 3, 4; Pivot, —, 2, —(to SC);

In L-Open pos step twd RLOD on L, close R to L, step bwd twd LOD on L, hold 1 ct; Step bwd twd LOD on R, slightly bwd on L while turning to face partner, step thru on R (both XIF), hold 1 ct while adjusting to CLOSED pos M's back to COH; in Closed pos do a 4 step grapevine twd LOD stepping swd L, XRIB (both XIB), swd L, XRIF (both XIF); Do a RF couple pivot in 2 slow steps (L, —, R, —) moving twd LOD and ending in SEMI-CLOSED pos facing LOD.

25-28

Lady Under Two-Step; Around (to Banjo) Two-Step; Banjo Around Two-Step (to SC); Fwd Two-Step (to face);

(Starting in Semi-Closed pos the following action is done in 2 two-steps for BOTH M and W.) W starts with R ft and makes a FULL RF turn under M's L and W's R hands moving in a very small clockwise circle to again face LOD while the M does a HALF circle (clockwise) fwd and around W to take BANJO pos facing RLOD (M starts his 2 two-steps with his L ft): In Banjo pos rotate clockwise (both move fwd) in 1 two-step starting M's L and turning a 1/2 turn to blend to SEMI-CLOSED pos facing LOD; Starting M's R do a fwd

two-step and blend to CLOSED pos with M's back to COH.

29-32 (Scissors) Side, Close, Cross (Thru), —; Side, Close, Cross (Thru to SC), —; Fwd, 2, 3, —; Pickup, 2, 3, — (to CP);

In loose Closed pos step swd on L, close R to L, cross L over R (XIF), hold 1 ct; Step swd on R, close L to R, cross R over L (W XIF), hold 1 ct while blending to SEMI-CLOSED pos facing LOD; Do 3 quick steps twd LOD (L, R, L), hold 1 ct; M does 2 quick steps almost in place (R, L) as W moves around in front of and facing M in 2 quick steps (L, R), quickly step fwd twd LOD on R while blending to CLOSED pos (M facing LOD), hold 1 ct.

DANCE GOES THRU TWICE

End: (CP) Fwd Two-Step; Fwd Two-Step; Vine/Twirl, —, 2, —; Acknowledge;

In Closed pos do 2 fwd two-steps LOD then M turns to face wall and does a slow 3 step grapevine (swd L, —, XRIB, —; Swd L, —) as W does a slow RF twirl LOD in 3 steps (R, —, L, —; R, —), point R (W point L) twd partner as music ends.

NO NAME FOR DANCE

By Tom Rinker, Omaha, Nebraska

Heads go forward and back with you
Forward again with a right and left thru
Then roll away with a half sashay
Star thru across the way
Centers arch, dive thru
Star thru, square thru five hands
Heads divide, star thru
Allemande left

SWAPS BY MONTY

DOUBLE SWAPPER

By Monty Montooth, Fayetteville, N. C.

Heads pass thru, separate
Around one, four in line
Forward eight, come on back
Double swap around just like that
Centers arch ends turn in
Pass on thru, split those two
Around just one, four in line
Forward eight, back in time
Double swap around, gone again
Centers arch, ends turn in
Box the gnat in the middle of the land
Pull on by, left allemande

SHORT SWAPPER

Side ladies chain to the right
Turn the girl, hang on tight
Heads pass thru, separate
Around just one, four in line
Forward eight, back on out
Double swap around, face out
Rock forward out, back you scoot
Centers arch, loop the loop
Inside four do a U turn back
Box the gnat, then change hands
Left allemande

STAR ON THE ROCKS

By Rocky Jones, Cave Junction, Oregon

Allemande left, allemande thar, right and left and star

Shoot that star all the way around to the corner lady

With the right hand around

Go once and a half for a wrong way thar

And you back 'em up fellows in a left hand star

Shoot that star do paso

That's corner by the left, new corner by the right

Back by the left and you pull on by

For a right and left grand and you're on the fly

SWING BACK

By Milt Lease, Palm Springs, California

Head couples half sashay

Star thru, you're on your way

Swing thru, pass thru

U turn back, swing star thru

Bend the line, lines pass thru

U turn back, here's what you do

Swing thru, pass thru

U turn back, swing star thru

Inside arch, dive thru

Center four star thru

Then swing thru, pass thru

U turn back, swing star thru

Then swing thru, pass thru

U turn back, swing star thru

Lines face out, watch it man

U all turn back, left allemande

FROM RALPH

By Ralph Kinnane, Birmingham, Alabama

One and three star thru

Back up, line up four (between sides)

Pass thru

Ends cross over

Centers turn alone

Star thru

Centers in

Ends double star thru

Centers in

Cast off three quarters

Box the gnat

Pass thru

Ends turn in

Pass thru

Allemande left

CONTRA CORNER

NEW CENTURY HORNPIPE

Traditional

1, 3, 5, couples active but do NOT cross over

Active couples go forward and back

Right hand to your partner once and a half around

Go below one couple, and the ladies chain

Chain them back, we're not through yet

Active couples go forward and back

Right hand to your partner, go once and a half to place

Turn alone, and right and left thru

Right and left back, come back to place

SPIN THE TOPS

By Sal Fanara, Independence, Missouri

Heads half square thru
Swing thru the outside two
Spin the top, right and left thru
Pass thru, bend the line
Star thru, swing thru
Spin the top, right and left thru
Star thru, dive thru
Pass thru, left allemande.

or

Four ladies chain
Heads half square thru
Swing thru the outside two
Spin the top, right and left thru
Pass thru, U turn back
Star thru, California swirl
Left allemande.

or

Heads square thru
Do sa do the outside two
Make an ocean wave
All eight circulate, spin the top
Box the gnat, right and left thru
Star thru, dive thru, pass thru
Do sa do the outside two
Make an ocean wave
All eight circulate, spin the top
Box the gnat, right and left thru
Star thru, dive thru, pass thru
Left allemande.

EXPERIMENTAL DRILLS

This month we salute the fairer sex. Thanks to Jeanne Moody of Salinas, California, for the movement Wave Thru, and for the examples submitted by her. Check the description on page 86 of this issue.

One and three wave thru four hands around
When you're thru rock up and down
Swing thru go two by two
And swat the flea
One and three do a right and left thru
Now all four ladies chain
Head two gents and a corner Sue
Wave thru three-quarters round
Rock up and down now swing thru
And when you're thru right and left thru
Now square thru four hands around
Gonna split that pair go around one
Make a line of four
Star thru and frontier whirl
Center four wave thru three-quarters round
Rock up and down now swing thru
And rock that line again you do
Now square thru four hands around
Separate around one to a line of four
Do the right and left thru
And wave thru three-quarters now
Rock that line and swing thru
Well do it twice, I'll wait for you
And when you're thru cross trail
Left allemande

One and three wave thru three-quarters round
Rock up and down
Right and left thru
And wave thru just half way, then rock it
Cross trail and you turn back
Pass thru across the track
Left allemande

Change hands then a right and left thru
Pass thru and wave thru three-quarters round
Rock up and back when you come down
Swing thru with the one you found
Pass thru, make a U turn back
Right and left thru and turn 'em Jack
Box the gnat, a right and left grand
The other way back

One and three right and left thru
Turn on around and wave thru three-quarters round
Rock up and back and swing thru
Now box the gnat and a right and left thru
Turn on around and star thru, pass thru
Circle up four with the outside two
Heads break to a line of four
Go up and back and a right and left thru
Wave thru three-quarters round, rock up and down
Now swing thru with the ones you found
Pass thru, U turn back and star thru
Right and left thru and dive thru
Right and left thru in the middle you do
Wave thru three-quarters, rock up and back
Swing thru and when you're thru
Box the gnat and pass thru, guess who
Left allemande

SINGING CALL *

NEW ORLEANS

By Dick Houlton, Stockton, California

Record: Hi-Hat 323, Flip Instrumental with
Dick Houlton

FIGURE: (Call four times thru)

One and three promenade, half way will do
(Couples) Two and four will do a right and left thru
Same ladies chain and you'll turn 'em
Heads you do sa do (Come on)
Spin that top, you make a wave like that
Rock in a line then you box that gnat
Square thru three hands around
Your corner swing, circle left (why don't you)
Stop The men star left a little while
Box the gnat and then (pull her by)
Allemande left your corner, one time and then
Do sa do around with your queen
Take a long promenade, way down to
New Or-leans *(Come on, you swing her and then)

*NOTE: Omit this tag the last time thru.

First two times thru start with heads active and on the last two times thru start with the sides. Some callers will want to slightly increase the speed of the record.

WHEEL AND SPREAD

By Jim Gammalo, Olmsted Falls, Ohio

Heads lead to the right
Circle up four head men break to a line
Forward up back you tread
Face to face wheel and spread
Cast off three quarters round and star thru
Double pass thru first couple left next right
Cross trail thru couple in sight to allemande left.

or

One and three star thru pass thru join hands
circle
Head men break two lines of four
Forward up and back you tread
Pass thru wheel and spread
Now pass thru turn left single file around
the land
Men turn around, dixie grand right left right
Allemande left

or

Head ladies chain across way, roll half sashay
Same four half square thru
Split two around one line up four
Pass thru wheel and spread
Pass thru wheel deal, allemande left.

BREAKS AND THINGS

By Gene Pearson, Groves, Texas

Head two ladies chain to the right
Four ladies chain straight across
Heads lead out to the right circle up four
Head gents break to a line of four
Pass thru, wheel and deal*
Center four pass thru, star thru the outside two
Cross trail thru, find the corner, allemande left

or

*Double pass thru, first couple go right
Next go left, two ladies chain
Star thru, pass thru, allemande left

or

*Double pass thru, first couple go right
Next go left, swing thru the next old two
Box the gnat, right and left thru
Cross trail, find the corner, left allemande

No. 2

Head ladies chain to the right
Four ladies chain straight across the floor
Head couples lead to the right, circle up four
Head gents break to a line of four
Now pass thru, wheel and deal, double pass thru
Face your partner, back away
Then pass thru and wheel and deal
Girls in the center do a U turn back
Star thru, promenade go around the track
Heads wheel around, star thru, pass thru
Do a left allemande

No. 3

Head two ladies chain to the right
Head couples up to the middle, star thru
Do sa do all the way around, make an ocean
wave
Swing thru two by two, rock up and back
Box the gnat, go right and left thru the other
way back
Pass thru, star thru, the outside two
Cross trail to a left allemande

IN OR OUT

By Bob Kent, Warwick, Rhode Island

Heads forward up and back with you
Now star thru, then pass thru
Star thru, pass thru on to the next old two
Do a right and left thru, turn Sue
Pass thru, on to the next, square thru
Count four hands, when you do
Center two, right and left thru
Turn on around, star thru
Everybody cross trail from where you stand
Find old corner, left allemande

or

Two and four right and left thru
Heads right, circle four
Head gents break to lines once more
Forward eight, back you reel
Pass on thru, wheel and deal
Centers swing star thru
Everybody cross trail from where you stand
Find old corner, left allemande

SINGING CALL*

ENJOY YOURSELF

By Max Forsyth, Indianapolis, Indiana

Record: Windsor 4846, Flip Instrumental with
Max Forsyth

OPENER, MIDDLE BREAK, AND CLOSER

Four ladies promenade inside, she's always on
the go

Swing your partner round and round, he's busy
makin' dough

*Circle left we'll have such fun, when you're a
millionaire

*Allemande left and weave the ring, you'll be
in a rockin' chair

Enjoy yourself, it's later than you think

Do sa do, promenade you're in the pink

The years roll by as quickly as a wink

Enjoy yourself, enjoy yourself, it's later than
you think

FIGURE:

Head (Side) two couples promenade half way
round the square

Go down the middle right and left thru, turn
your lady fair

Star thru and pass thru and then do a do sa do
All the way round make an ocean wave and
rock it to and fro

*Swing thru and the girls trade, to the other
end to swing

Swing that girl then promenade the ring

The years roll by as quickly as a wink

Enjoy yourself, (swing) enjoy yourself, it's later
than you think

*(Alternate line 3 & 4 for closer)

You circle left, we'll see the world, we'll really
get around

Allemande left and weave the ring, we'll be
six feet underground

**Note: On call "girls trade," girls step forward
then move to the position of the girl on the other
end of the same wave. In this dance the call to
swing comes just before the wave is again es-
tablished.



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CALLED BY: CHUCK RALEY



#1079 "THEN I'LL START BELIEVING IN YOU"

CALLED BY: BILL BALL



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(Continued from page 10)

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From Lads and Lassies
Niantic, Connecticut

Thanks to our caller and taw
Singin' Sam and Betty Mitchell
From Swing-a-Round Club
Fort Wayne, Indiana

To our club caller and wife, thank you
Mary and Monie Moglia
From The Grasshoppers
Oakland, California

Thanks to our caller and his taw
Ray and Bobbie Mulkin
From Mavericks
Boulder, Colorado

Thank you, Charlie and Peggy Murray
Your genuine interest in teaching
Is appreciated by Vi and Bob
Don Mills, Ontario, Canada

Thanks to round dance leaders
Harry and Ida Nelson
From Swing A-Round Club
Thief River Falls, Minnesota

Thanks to our caller and taw
Wayne and Ruby Nicholson
From the Trojan Squares
Troy, Alabama

Thanks to our caller and taw
Pete and Betty Noll
From Dixboro Funshop Squares
Dixboro, Michigan

Thanks to our caller and his helpmate
Bill and Nadine Noyes
From The Ledyard Squares
Ledyard, Connecticut

Thanks to our teacher-caller
John Nuzum
Centennial Squares
Clarksburg, West Virginia

Thanks to our caller and taw
Joe and Marlyn Obe!
From the Alley Cats and Dandy Dancers
O'Fallon, Illinois

Thanks to our caller and taw
C. B. and Naomi Oakley
From Memphis Hillbillies
Memphis, Tennessee

Thanks to our Sets in Order Workshop caller
Bob and Nita Page
From Eleanor and Frank Miller
San Francisco, California

Thanks for your philosophy and influence
To Earle and Jean Park of Sask.
From Lorne and Betty Hay
Barrie, Ontario, Canada

Many thanks to our caller and taw
Al and Bernice Paschka
From Boots & Bustles
Manistee, Michigan

Thanks for squares and rounds
To Jim and Noriene Pearson
From Beaux & Bells and Mr. Sun's Sets
St. Petersburg, Florida

Thanks to our caller and taw
Ray and Maribeth Peck
From Dixie Twirlers
Abbeville, Louisiana

Thanks to Tom and Kay Pell
Teacher, caller, very good friends
From the Hay Bills and Belles
Haysville, Kansas

Thanks to our caller and taw
Harry and Lil Peterson
From Corners and Belles Club
Bells Corners, Ontario, Canada

Thanks to our round dance instructors
Bill and Elaine Piercy
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Memphis, Tennessee

Thanks to our caller and taw
Louie and Marge Popp
From Jay and Bevy Clark
Portland, Oregon

Thanks to Mr. and Mrs. President
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Yuba City, California

Special thanks to round dance instructors
Mary and Mike Prado
From the Two Steppers
Rochester, New York

Thanks to our friends
Bill and Elda Prendergast
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Martins Ferry, Ohio

Thanks to our friend and taw
Gene and Faye Price
From Guys & Dolls
Seminole, Oklahoma

Thanks to our wonderful friends in
The Promenaders Club
From caller and taw, Bill and Elma Brandon
Idaho Falls, Idaho

Many thanks to Dick and Em Pullen
For a wonderful summer of dancing
At the House of David
Benton Harbor, Michigan

Thanks to our caller and wife
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Many thanks to our caller and his wife
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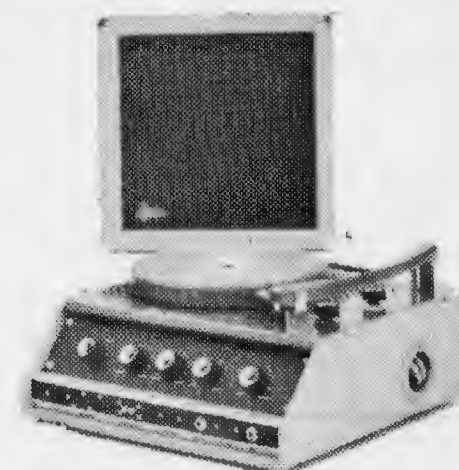
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Thanks to the Saskatoon District
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Thanks to our round dance leaders
Loney and Herb Scherer
From Country Cousins, Merry Mixers Clubs
Fort Wayne, Indiana

Thanks to our caller and taw
Ron and Linda Schneider
From Arky Travelers
Wickliffe, Ohio

Thanks to my husband, Ted Seifert
Square dance leader and worker
Doris Seifert, Club Sashay
Springfield, Pennsylvania

Thanks to our caller and taw
Deane and Helen Serena
From the High Nooners
Pueblo, Colorado

Thanks to our president and taw
Gene and Betty Seydell
Town and Country Squares
Akron, Ohio

Thanks to our former caller and taw
Art and Blanche Shepherd, New Zealand
From Town and Country Swingers
Port Elgin, Ontario, Canada

Thanks to Shirley and Stu
A'dancing soon we'll be seeing you
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Chico, California

Thanks to our caller and taw
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Midland, Michigan

Sincere thanks to Gene Slimpin
Square dancing friend and caller
From Al and Alice Miller
Pittsburgh, Pennsylvania

Thanks to our caller and taw
Lem and Mary Smith
From the Swinging Stars
Wichita Falls, Texas

Thanks to our caller and taw
Russ and Marion Smith
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Many thanks to Sparky and Louise
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Thanks to Joe and Anna Staiger
For "dragging" us to the square dance
Ben and Marge Shafer
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Cincinnati, Ohio

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Ruth and Clem Stillion
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Arcata, California

Thanks to Don and Elizabeth Stumbo
For calling at our club
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Wellsville, New York

Thanks to our caller and taw
Walt and Gert Swan
From the MacColl Twirlers
Lincoln, Rhode Island

Sincere appreciation and praise
SWASDA officers, callers, members
From Woody and Kay Woodward
El Paso, Texas

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Swingin' 8's, RAF Bentwaters, England
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Many thanks to our first teachers
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Thanks to our friend and taw
Dixie and Emily Welch
From Square D Club
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Thanks to our leader and taw
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From the West Whirlers
South Hempstead, L.I., New York

Thanks to our patient caller and taw
Marvin and Kay White
From The Crosstrailers
Monroe, Louisiana

Thanks to Kaller Kat Stan White and Shirley
For hours dedicated to our club
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Portland, Oregon

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Thanks to our caller and taw
W. D. and Mabel Wood
From Square D Club
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Thanks to our caller and taw
Marsh and Toots Wright
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Wyoming, Michigan

Thanks to our caller and taw
Gale and Mary Yanke
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Bud and Norma Young
From Shirts and Skirts
Webb City, Missouri

So thanks to our caller and taw
Gordon and Helen Young
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Oconto, Wisconsin

Thanks to our caller and taw
Kenny and Julia Young
From El Camino Reelers
Oceanside, California

Thanks to our instructors and caller
Glen and Cleo Zea
Smoothies Rounds and Dakota Bandits
Squares
Sioux Falls, South Dakota

Thanks to our instructor and taw
Bruno and Jean Zeni
From Twist 'n' Twirl
Taylorville, Illinois

Due to our deadlines almost one month prior to publication many additional "Thank Yous" have been received which will not appear on these pages. We are sorry. We just know that from the response shown here that the cup of gratitude for so many square dancers indeed runneth over.

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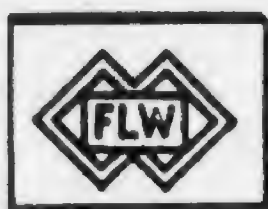
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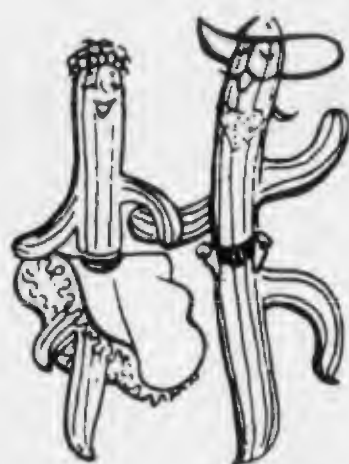


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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In one of your recent editions, a new caller asked for advice on calling or teaching. As a dancer who has helped with many classes, I would give this advice; in teaching a term, use only the people who are involved in doing the figure. For example, to teach Pair Off, the caller might say, "Head couples wheel one quarter away from your partner and Pair Off with the one who is now across from you."

It would be much easier to say, "Stand in front of your corner" but then when you wish to call this from lines of four, for example, it becomes necessary to teach again, as the corner is no longer there and this time the floor is in a much less receptive mood. Just thought this might help.

Bernice Rilling
Rockford, Ill.

Dear Editor:

Sending a note of thanks for printing the article about Marge and me; we appreciate it to the utmost... Marge and I feel our talents are best used in our own backyard and leave the travelling to the younger generation of teachers and callers. We want to devote our time, now that I am retired, to the round dance picture in our home town.

Ray Stouffer
Cincinnati, Ohio

Dear Editor:

... The magazine is Great! I especially like your resistance to publishing all the "junk" new figures that every Tom, Dick and Harry submits.

Bill Almeda
Cherry Hill, N.J.

Dear Editor:

Please refer to the February 1965 issue of Sets in Order and the feature, 'Round the Outside Ring. From Nebraska you published Wm. Whitney's nice article about caller Bill Burk-



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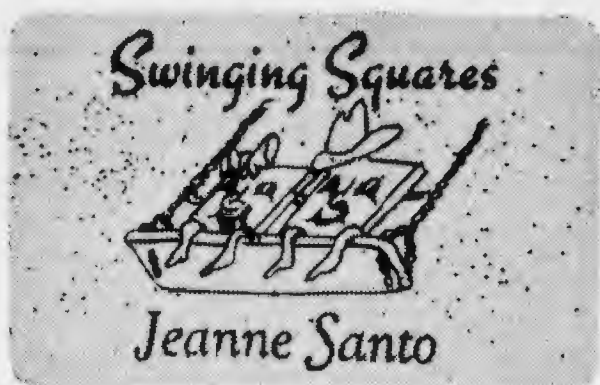
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Caller: Bill Saunders, Flip Inst.
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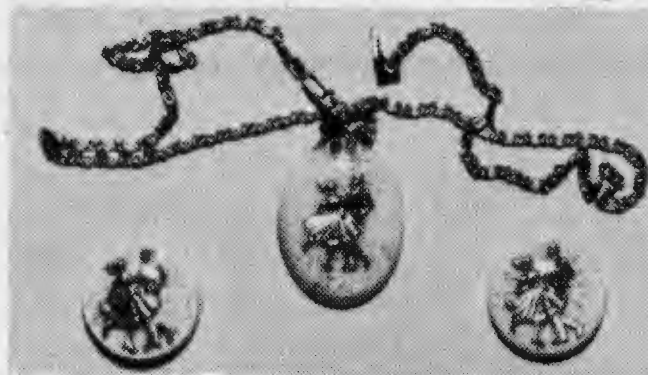
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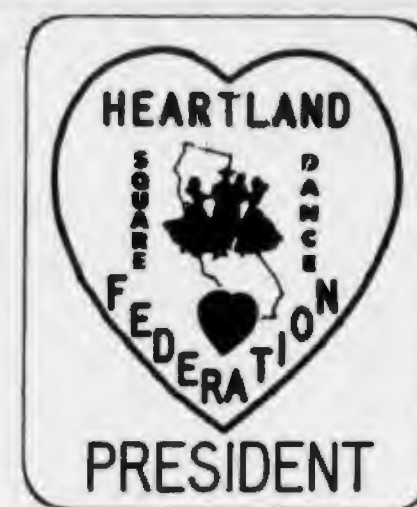
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pile and taw Evelyn. He ended by saying, "We trust Bill's talents to Nashville; use them well."

Bill and Evelyn are indeed talented and a constant source of inspiration for our new club where we dance to Bill's calling every Saturday night. To their friends everywhere and to all square dancers who love good calling, we issue an invitation to dance with us at the Barnlofters . . .

Our community is fortunate to have citizens such as Bill, Evelyn, their son Danny and daughter Debbie. And we, the square dancers

"entrusted" with their talents, are justly proud.

Bill Hudson
Nashville, Tenn.

Dear Editor:

. . . We always look forward to the Workshop section and also the the listing of top records sold to see how our area round-of-the-month selections are keeping up with the country in general. We seem to strike a pretty good average for which we are thankful.

Esther Cheverton
Hobart, Ind.



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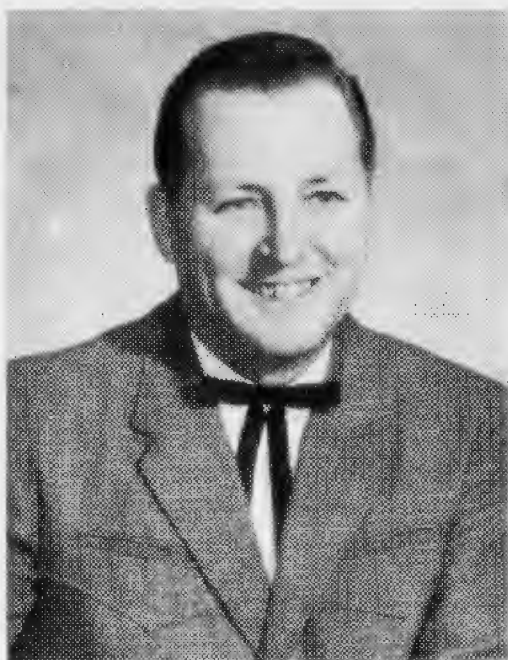
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The
**CALLER
OF THE
MONTH**



— Photo by Life Studio

Les Chewning—Takoma, Md.

SQUARE DANCE calling for Les Chewning began as a gimmick when his name was pulled out of a hat for a guest calling spot at the next meeting of a group to which he belonged. Working with a borrowed record, the call which he memorized word for word was well-received and he was approached by parents to teach their children to square dance. Thus the Junior Hoedowners were gathered together and Les was off on his calling career.

Eight busy years have followed the "name out of the hat" gimmick. Les now calls regularly for six clubs at home base and has had his own summer series of dances for the past 5 years. He also called for a group of retarded teens for four years.

He is a member of NCASDLA (National Capital Area Square Dance Leaders Assn.) and has participated in weekends sponsored by this body at Orkney Springs, Va. for the past four years. He calls local one night stands frequently and has engagements in neighboring states. He was on the calling staff of the first Thanksgiving Cotillion in Washington, D.C. in November, 1964.

Les is known for his excellent timing and smooth, pleasant singing voice. Seeing a floor

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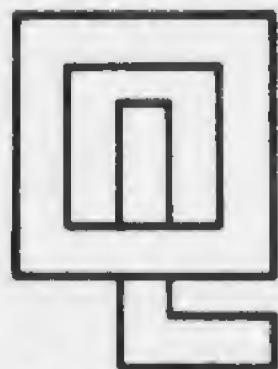
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of dancers moving to the beat of music plus getting to know so many wonderful people has made square dancing an important part of life for him and his wife, Mary.

Fun and friendship are the rule when he calls. He believes the middle of the road is the place where most dancers can travel. He tries to maintain good judgment in absorbing new figures, giving his dancers a taste of new material but letting the ones which have little merit fall by the side of the road.

Employed as a machinist at the Government

Printing Office, Les and his wife are some of those rare people who are natives of the District of Columbia. They have two sons, Jim and Bill.

WHAT SQUARE DANCING MEANS TO ME OR, THOUGHTS ON SQUARE DANCING

By Jack Murtha — Yuba City, Calif.

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rhythmical dance.

It is truly a pleasure to be a local caller in an area with so many wonderful and dedicated local callers. The enthusiasm for any cause designed to improve square dancing is very high among all our gang and cooperation with our dancers association is so terrific it's hard to believe.

**RANDOM THOUGHT FROM AN
EDITOR'S DESK**

Just recently some copy proof came back from the typesetter's with a line reading, "there

are a number of responsibilities to be shawed." Upon thinking about it and making that a capital "S" maybe it wasn't such a mistake after all. "Responsibilities to be Shaw'ed"—or handled the way "Pappy" Shaw might have handled them—could do a lot for the square dancing of today.

TEEN PROGRAM AT SAN DIEGO FIESTA

The San Diego Junior Square Dance Assn. has planned a complete program of square and round dancing for young dancers at the Fiesta de la Cuadrilla in San Diego, Calif., on Nov. 5-7.

Meg Simkins

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Conrad and Bessie Dahl — Birmingham, Mich.

CONRAD — whose friends call him “Connie” — and Bessie Dahl were swept up in the momentum of square dancing in 1949. Actually, square dancing had been going on in a limited fashion in the Detroit area since 1926 when it was revived by Henry Ford but in 1949 it really took off, attracting many newcomers.

Soon the Dahls also discovered round dancing and were intrigued enough to start, with 3 other couples, the first round dance club in the area, naming it The Rounders. Three of those couples are still round dancing. Basements were the locale for round dance groups at that time and the Dahls, taking to this phase like a couple of “Lucky Ducks” to water, found great joy in helping their friends, working out and practicing the rounds. As a matter of record, they still enjoy the “basement sessions.”

Connie and Bessie began attending square and round dance camps as they opened up and in 1959 were asked to take over a round dance group which met twice monthly. This grew into weekly advanced and intermediate groups with one or two beginning round dance classes every year. Teaching and program-

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SQUARE DANCE FASHIONS

WRITE FOR OUR CATALOG

ming the rounds for several square dance clubs and an occasional staff assignment at weekend camps put the final touches on the Dahls' regular round dance activity.

In 1960 they were one of several couples who organized the Michigan Round Dance Teachers Assn., holding the office of President in 1963.

When the 10th National Convention was held in Detroit Bessie and Connie were Vice Chairmen and associated with the round dance portion of the program.

Connie is now retired from his job as engineer with the Burroughs Corp. and can devote more time to his favorite hobby. He says, "It is not how many round dances one can do but how many one can do well. Only then can they really be enjoyed."

ROUND DANCE RATINGS

Results of rating of material presented at the August workshop of the Delaware Valley RDTA put Alabama Waltz at the top, followed by Jambalaya for advanced and intermediate dancers, Melody Waltz for advanced dancers.



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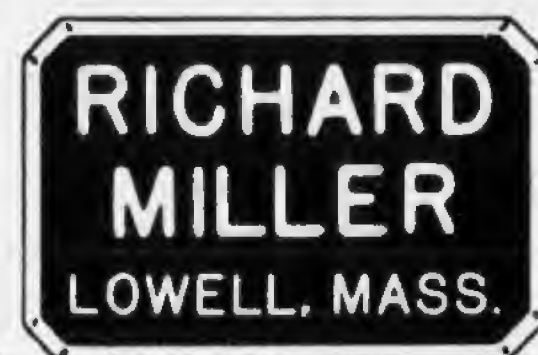
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SINGING CALLS

SWEETHEART OF VENEZUELA — Top 25109*

Key: G Tempo: 128 Range: High HC
Caller: Dick Leger Low LD

Music: Calypso — Guitar, Mandolin, Piano, Bass, Rhythm devices

Synopsis: Complete call printed in Workshop.

Comment: Good music played in a fast samba rhythm. The dance patterns are well timed and the lyrics are both interesting and in good meter. Rating: ☆☆+

CLEMENTINE — Grenn 12076

Key: G Tempo: 126 Range: High HD
Caller: Earl Johnston Low LD

Music: Western 2/4 — Piano, Banjo, Bass, Guitar

Synopsis: (Break) Allemande — fwd two for a thar star — shoot star, go fwd two more and star — shoot star, right and left grand — promenade. (Figure) Head ladies chain — heads do sa do — ocean wave — spin the top — box the gnat — square thru $\frac{3}{4}$ — allemande — do

sa do — corner swing — promenade.

Comment: A familiar song, well played. The dance patterns are easy and quite danceable but word meter will take some practice to adjust. Rating: ☆+

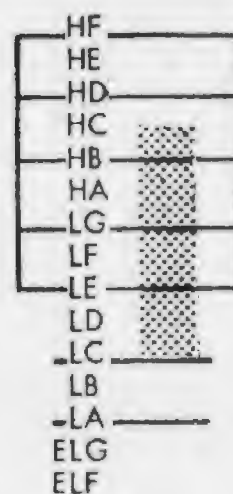
NEW ORLEANS — Hi-Hat 323*

Key: D Tempo: 132 Range: High HC
Caller: Dick Houlton Low LD

Music: Standard 4/4 — Trumpet, Banjo, Piano, Drums, Guitar, Bass, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: Music is played in 4/4 rhythm in a "blues" style. Although the dance is a four



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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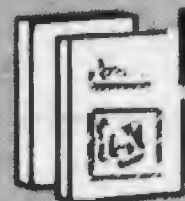
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times thru routine with no "break" the tune is not excessively long. Dance patterns are contemporary with good timing and meter. Callers will enjoy using this one. Rating: ☆☆☆

SWANEE RIVER — Top 25107

Key: B flat Tempo: 127 Range: High HC
Caller: Dick Leger Low LB

Music: Western 2/4 — Piano, Organ, Banjo, Bass,
Guitar

Synopsis: (Figure) Head ladies chain — heads promenade 1/2 — heads lead right and star right with sides — heads star left in center — right and left thru with same sides — dive thru — star thru — cross trail — promenade corner. (Break) Circle — reverse single file — men backtrack — everybody backtrack — turn partner left — corner do sa do — partner swing — promenade.

Comment: Music is quite danceable and the tune is familiar. The dance patterns are conventional and easy and timing is good. Any excitement will have to be generated by the caller.

Rating: ☆☆☆

QUEEN OF TIMBUCTOO — Old Timer 8204

Key: B flat Tempo: 127 Range: High HB
Caller: Johnny Schultz Low LD

Music: Western 2/4 — Guitars, Vibes, Bass

Synopsis: (Break) The complete "triple allemande" — do sa do partner — allemande — promenade — girls move on, men right hand star — twice around — reverse star — pick up partner — star promenade — swing. (Figure) Head lead right, circle to a line — up and back — right and left thru — pass thru — bend the line — up and back — left square thru — allemande — do sa

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Sixty-three dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find which records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-October.

SINGING CALLS

Chaining the Ocean	Sets in Order 157
Rich Living Woman	Blue Star 1764
Love Me Honey Do	Kalox 1049
Super Cal	Blue Star 1766
Saturday Night	J Bar L 5006

ROUND DANCES

Alabama Waltz	Grenn 14074
Oh Boy	Belco 214
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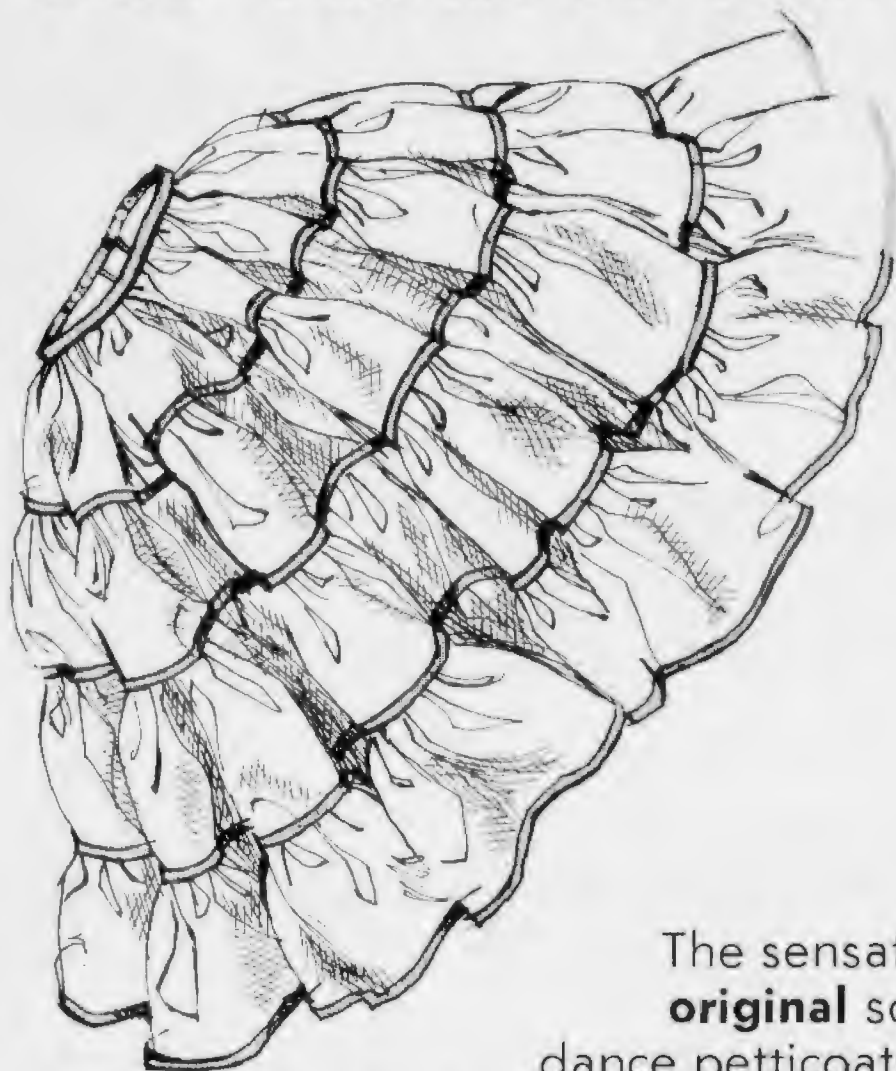
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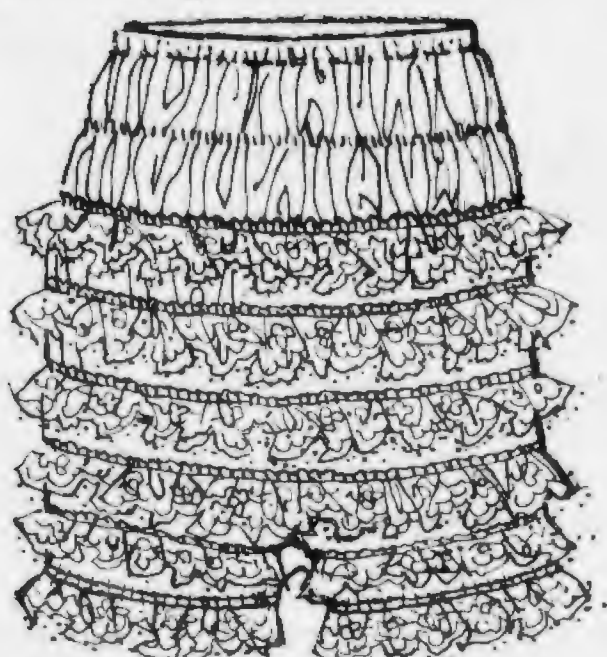
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do — corner swing — promenade.
Comment: Acceptable music and a very good tune. The dance patterns are not only conventional but dig into the traditional with the use of the triple allemande. Timing is good.
Rating: ☆+

GIRL CRAZY — Kalox 1050

Key: E flat Tempo: 125 Range: High HB
Caller: Sam Mitchell Low LD

Music: Western 2/4 — Guitars, Banjo, Drums, Piano, Bass, Trumpet, Clarinet, Vibes

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade. (Figure) Sides right and left thru — Heads square thru — do sa do — star thru — cross trail — allemande — weave — promenade.

Comment: Music is well played. The dance patterns are strictly conventional with good timing. The tune is easy to learn and the lyrics are the principal gimmick of the dance.

Rating: ☆☆

LOVE ME HONEY DO — Kalox 1049*

Key: A flat, B flat Tempo: 130 Range: High HD
Caller: Bob Yerington Low LD

Music: Western 2/4 — Trumpet, Banjo, Vibes, Piano, Bass, Violin, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: An excellent tune, fine music and conventional dance patterns that are well timed, smooth and with plenty of action. Word meter and lyrics are well done.

Rating: ☆☆☆

TROUBLE AND ME — MacGregor 1077

Key: C Tempo: 128 Range: High HB
Caller: Don Stewart Low LC

Music: Western 2/4 — Accordion, Piano, Guitars, Drums, Bass

Synopsis: (Break) Sides square thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — allemande — weave — promenade full around again. (Figure) Heads do sa do — ocean wave — swing thru — spin the top — pass thru — box the gnat — grand right and left — do sa do — promenade full around again.

Comment: Typical MacGregor music and a good country tune. The dance is easy to call with good word meter and lyrics. The patterns are well timed and contemporary. The promenades are long.

Rating: ☆☆+

LEAVE ME WITH A SMILE — Sashay 107

Key: C Tempo: 129 Range: High HC
Caller: Jack May Low LC

Music: Western 2/4 — Piano, Accordion, Guitars, Drums, Bass

Synopsis: (Break) Around corner — partner left — ladies chain — circle — allemande — weave by two — grand right and left — do sa do — promenade. (Figure) Heads right and left thru — square thru — circle to a line — do sa do — swing star thru — Calif. twirl — corner swing — promenade.

Comment: Acceptable tune and music and well written contemporary dance patterns.

Rating: ☆☆

LIVE AND LOVE — Sashay 106

Key: F **Tempo:** 128 **Range:** High HD
Caller: Bob Norton **Low LF**
Music: Western 2/4 — Piano, Guitars, Accordion,
 Drums, Bass

Synopsis: (Break) Around corner — see saw partner — allemande — fwd two for a thar star — shoot star, go fwd two — spin the top — same girl allemande — do sa do partner — promenade. (Figure) Head gents and corner up and back — square thru — round one to a line of four — up and back — right and left thru — star thru — pass thru — corner swing — allemande — promenade.

Comment: Dance patterns are contemporary and close timed. They are not for the novice but are quite interesting. The music has rhythm with usable fidelity. The voice range is towards the high side but most callers should be able to handle it. Rating: ☆+

I WALK THE LINE — Top 25110

Key: C **Tempo:** 127 **Range:** High HA
Caller: Dick Leger **Low LG**
Music: Western 2/4 — Piano, Guitars, Drums,
 Bass

Synopsis: (Figure) Heads up and back — Heads right hand star — pick up corner — inside out outside in full turn — girls on inside roll out — inside out, outside in — walk — men back-track — do paso — roll promenade — keep walking.

Comment: A continuously moving dance with lots

of walking. Dance is quite simple and those having a need for such material will use this. Music is light but well recorded. Voice range is towards the low side. Rating: ☆☆

CITY LIGHTS — Square L 123

Key: G **Tempo:** 128 **Range:** High HB
Caller: Dusty Randell **Low LD**

Music: Western 2/4 — Violin, Guitars, Piano, Bass
Synopsis: (Break) Around corner — partner swing — circle — allemande — do sa do — men star left — partner box the gnat — pull by, allemande — do sa do — promenade. (Figure) Heads promenade half — right and left thru — ocean wave and rock it — swing back and star thru — corner swing — allemande — do sa do — promenade — swing.

Comment: Music has a strong country flavor and is well played and well recorded. The dance patterns are well timed and use contemporary figures. The instructions include explanation of "swing back, star thru." Those who like this type of tune will find a place for it in their record case. Rating ☆☆

ENJOY YOURSELF — Windsor 4846*

Key: C **Tempo:** 130 **Range:** High HC
Caller: Max Forsyth **Low LC**

Music: Fast Samba — Guitar, Piano, Drums, Bass,
 Rhythm devices

Synopsis: Complete call printed in Workshop.

Comment: A fast moving dance in a lively Latin rhythm. The dance patterns are not difficult

**NEWEST
ROUNDS**

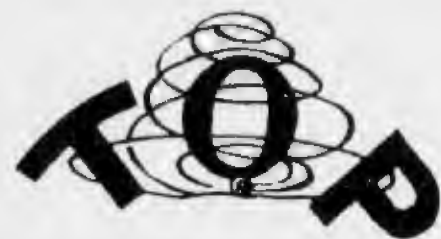
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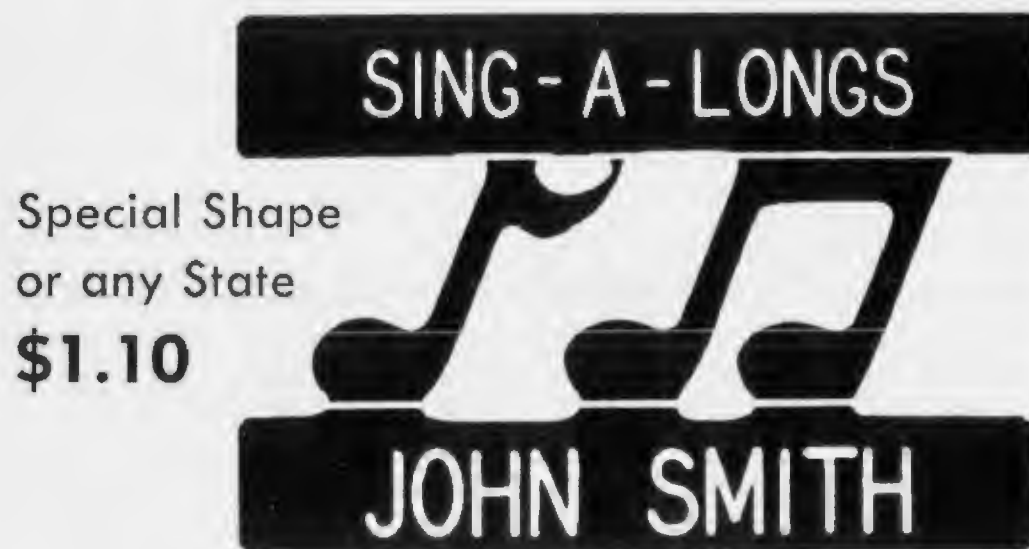
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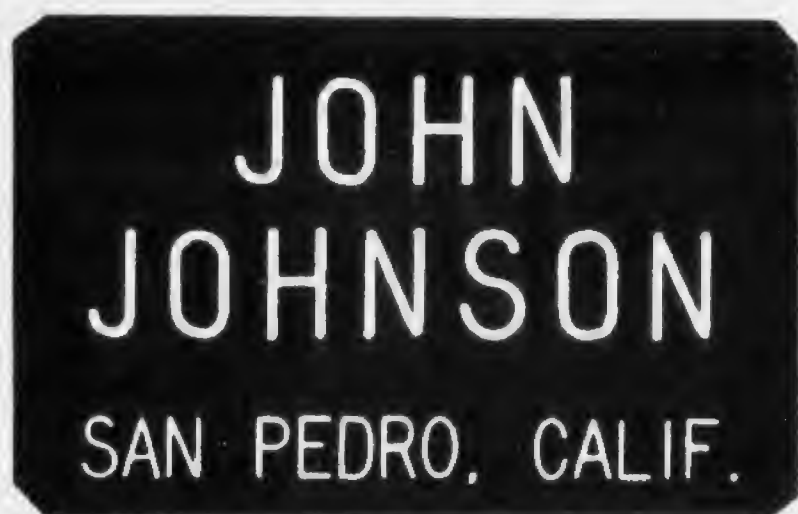
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and the timing is good. The call is a little wordy but should not be too difficult for a caller to learn to handle. Rating: ☆☆☆+

HOEDOWNS

MOHICAN — Top 25108

Key: B flat

Tempo: 129

Music: (Russal) — Piano, Banjo, Drums, Bass, Guitar

JOYLEG — Flip side to the above

Key: C

Tempo: 130

Music: (Russal) — Piano, Banjo, Drum, Bass, Guitar

Comment: Another in this series of quite successful rhythm hoedowns put out on this label.

Rating: ☆☆☆+

ROUND DANCES

EVERYBODY LOVES A LOVER — Grenn 14077

Music: (Al Russ) — Drums, Piano, Banjo, Accordion, Bass, Guitar

Choreographers: Elva & Walt Blythe

Comment: A lively rhythm dance to good music. Only four measures are repeated but routine is only 24 measures long (4 beats to measure). Dance is a fun routine but not for novice dancers.

GINGERSNAP — Flip side to the above

Music: (Al Russ) — Piano, Guitars, Drums, Bass

Choreographers: Bill and Irene Hart

Comment: Excellent music in slow two-step rhythm. The dance is an easy mixer and goes thru 6 times.

MY SILENT LOVE — Hi-Hat 820

Music: (Alex Johnson) — Saxophones, Trumpets, Trombone, Guitar, Accordion, Piano, Clarinet, Bass, Drums

Choreographers: Edna and Gene Arnfield

Comment: A slow two-step to excellent music with a full band. Eight measures are repeats and routine goes thru twice. Experienced dancers will enjoy this.

LA RONDA WALTZ — Flip side to the above

Music: (Alex Johnson) — Large String section, Clarinets, Saxophones, Piano, Trombone, Accordion, Bass, Drums

Choreographers: Peggy and Gerry Mace

Comment: An exceptionally large orchestra, a good tune and a smooth flowing waltz. Experienced dancers should enjoy it. The first eight measures are repeated.

BLUE MONDAY — Sets In Order 3152

Music: (The Artists) — 2 Pianos, Bass, Drums, Guitar, French Horn

Choreographers: Ed and Claire Greer

Comment: A slow two-step with an interesting routine taking advantage of the heavy rhythm of the music. Although the dance is 44 measures long, numerous repeats keeps it easy to remember. An easy routine but not for the novice.

TAMMY — Flip side to the above

Music: (The Hi-Steppers) — Piano, Organ, Saxophone, Clarinet, Celeste, Drums, Bass, Guitar

Choreographers: Manning and Nita Smith



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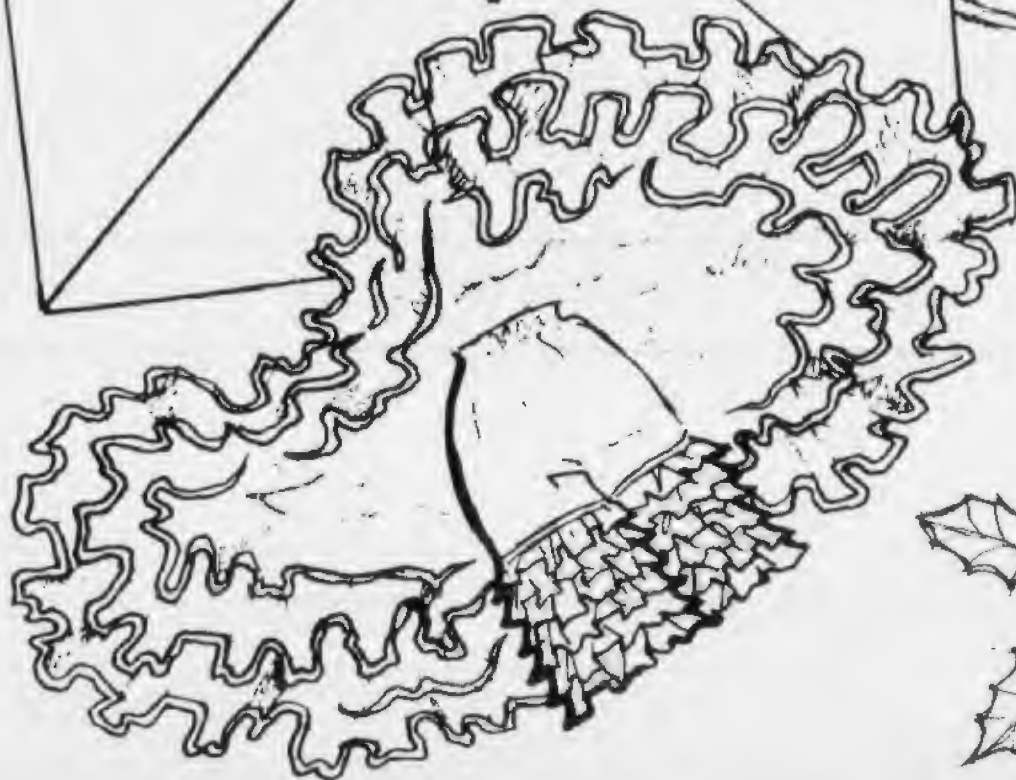
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Comment: A re-issue of the 'classic dance with augmented music.

MOONLIGHT COCKTAILS — Windsor 4707

Music: (Pete Lofthouse) — Piano, Guitar, Drums, Bass, Trombone

Choreographers: Manning and Nita Smith

Comment: A slow two-step that is not difficult. Ten measures are repeated. The band is small but the music is good and well arranged.

VAGABOND TWO-STEP — Flip side to the above

Music: (The Sundowners) — Organ, Drums, Accordion, Bass

Choreographers: Pat and Louise Kimbley

Comment: Although the music is not fast the dance moves well and has lots of action.

Some measures repeat. The dance is fun but not for the novice. The music is done by a small band and is to the tune "Lazy River."

TAKE ME ALONG WHEN YOU'RE DREAMING — Shaw 265-266

Music: (Fred Bergin) — Organ and Piano

Choreographers: Don Armstrong

Comment: A nice flowing but unusual waltz routine to a good tune. Several sections are repeated. A Tamara change of sides (repeated) is included. The dance is not for the novice.

YELLOW ROSE — Flip side to the above

Music: (Fred Bergin) — Organ, Piano, Marimba, Guitar

Choreographers: Carlotta Hegemann

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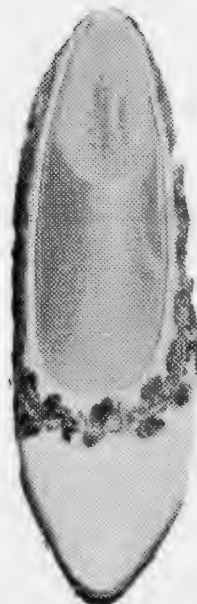
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Comment: Good music and a good tune. The routine has the first eight measures repeated but is not for novice dancers. Experienced dancers should enjoy it.

ONE MORE WALTZ — Shaw 263-264

Music: (Fred Bergin) — Organ and Piano

Choreographers: Jerry and Chas Tuffield

Comment: A good tune. The waltz is 32 measures without having any sections repeated, but the routine is interesting and not difficult.

DANCING THE BLUES — Flip side to the above

Music: (Fred Bergin) — Organ and Piano

Choreographers: Jerry and Chas Tuffield

Comment: A lively tune and a fast moving but

easy two-step. Several parts are repeats.

TODAY, WHEN THE BLOSSOM — Shaw 261-262

Music: (Fred Bergin) — Organ, Piano, Drums

Choreographer: Dena M. Fresh

Comment: A good tune and a smooth flowing waltz routine. Four measures are repeats.

POLKADOODLE — Flip side to the above

Music: (Fred Bergin) — Organ, Piano, Clarinet, Drums, Saxophone

Choreographers: Gertrude and Russell Meyers

Comment: A little larger band than usually found on this label. The dance is a lively dance that has the general feel of a polka. Half the routine is repeated. The dance is not difficult.

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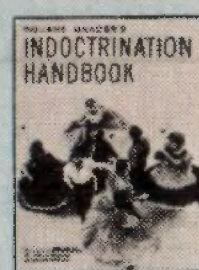
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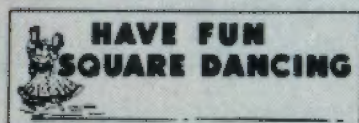
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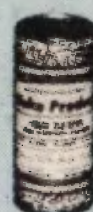


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Nov. 20—Jayhawk Federation Annual Square
Dance, Armory Bldg., Topeka, Kansas

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Nov. 20—Official Nite Owl Dance

American Legion Hall, Pipestone, Minn.

Nov. 25-26—Beaux & Belles Guest Caller Dance
Queensmount P.S., Kitchener, Ont., Can.

Nov. 25-28—Thanksgiving Holiday Institute
Biloxi, Miss.

Nov. 26-27—1st Roanoke Valley S/D Festival
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Nov. 26-27—2nd Ann. CCC Thanksgiving Co-
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We'll be glad to hear from you.

CBS FILMS FEATURE SQUARE DANCING

CBS Films of New York has included scenes of square dancing at Fontana Village Resort, North Carolina, in some TV releases which are being shown nationally. The films are in color and feature Harry Lackey as caller. Scheduled dates are as follows: November 13, WMTW, Poland Springs, Maine; November 28, KLZ, Denver, Colo.; December 1, KSL, Salt Lake City, Utah. The name to watch for—"The Carolinas, North."



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EXPERIMENTAL LAB

1

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3

4

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

JEANNE MOODY in Salinas, California, in sending us this call, said that it was written because so many dances today moved directly into a swing thru or spin the top without the advantage (and the fun) of doing an ocean wave balance. The reason, she felt, was because people had grown tired of always doing a do sa do into an ocean wave. The following is her solution, a way to move from a square thru directly into an ocean wave for a balance and then into any other movement that starts most comfortably from an ocean wave. Let's take a look at her description.

WAVE THRU

By Jeanne Moody, Salinas, California

From a half, three-quarter or full square thru (or more), follow the same directions as a square thru. On taking the final hand, instead of pulling by, retain the hand hold, join hands in a line of four ready to balance forward and back.

Here two facing couples (1) start a half square thru. Giving a right to the first and pulling by (2) they turn (3). Giving a left to the next they join hands in an ocean wave line of four (4) and rock forward and back. Here again, as in other ocean wave lines, we suggest for comfort a hands up hold. For some drill material on Wave Thru, see page 51 in this month's Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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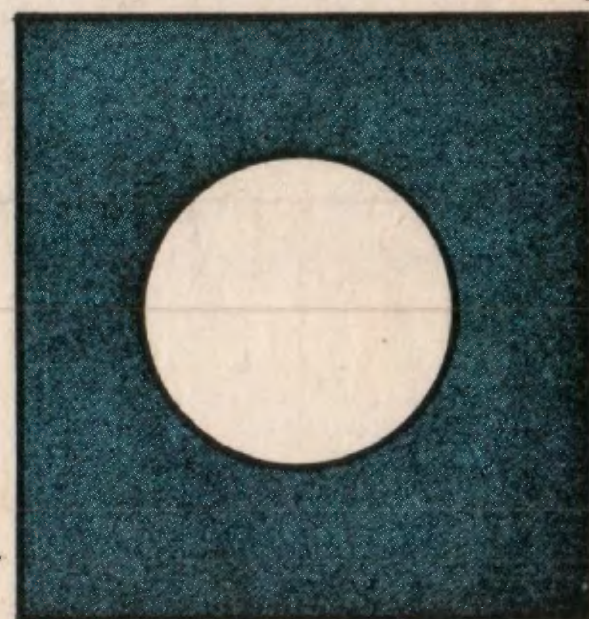
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